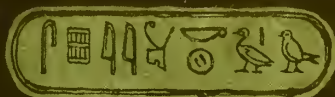




ANTIQUES

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PLATE I.

EGYPTIAN GODS AND AMULETS.

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ANCIENT EGYPTIAN GODS, AMULETS, SCARABS, JEWELLERY, POTTERY, &c.

Messrs. Spink & Son have recently purchased by private treaty a collection of ancient Egyptian objects made by the late owner, a professional gentleman, during a forty years' residence in Egypt. The ever growing interest in the wonderful country of the Pharaohs gives an ascending value to these antiquities, the more so as the difficulty of obtaining any really fine Egyptian objects increases year by year, owing to the readiness with which they are bought up for the permanent Museums in every quarter of the globe. Important objects from many other Egyptian collections are included in this list, as well as numerous pieces recently brought over by excavators and travellers.

HORUS. (Fig. 1).

The worship of Horus goes back to the remotest antiquity, and he seems to have been the first god worshipped throughout Egypt. He was the son of Isis, and the avenger of his father Osiris (*q. v.*).

He is represented as a child, or a young man (Harpocrates), or with the hawk's head, the last indicating his solar aspect. The two forms were two distinct deities in the very earliest times, but the myths were soon confused, and the Horus who waged war against Set, his father's murderer, became identified with Horus, the rising sun, the Greek Apollo. As the sun in his full strength he is sometimes merged in Ra (*q. v.*). As Harpocrates he is represented in human form, wearing the lock of eternal youth, and holding his finger to his mouth. (See also *Harpocrates*).



Fig. 1.
Horus.

- | | | | | | |
|--|-----|-----|---|----|----|
| 1. Horus (Harpocrates), in bronze, on ebonized plinth, 1in. high, 66.118 | ... | ... | £ | s. | d. |
| 2. Another, bronze, on circular silver plinth, with inscription "Horus the sun god." B.C. 1200. 2in. high A 2.41 | ... | ... | 1 | 12 | 6 |
| 3. Another, faience, on ebonized plinth, 3 $\frac{3}{4}$ in. plinth. An important and fine-condition piece, of a nice duck-egg green colour. The moulding of the figure very sharp and artistic A 11.283 | ... | ... | 7 | 10 | 0 |
| 4. The Young Horus, in faience, on lettered ebonized plinth, 1 $\frac{5}{8}$ in. high A 9.223 | ... | ... | 1 | 15 | 0 |
| 5. Another, bronze, fine condition, on lettered marble plinth A 10.259 | ... | ... | 1 | 8 | 6 |
| 6. Another, bronze, on lettered ebonized plinth, 3 $\frac{3}{4}$ in. high A 9.216 | ... | ... | 1 | 15 | 0 |
| 7. Another, faience, 1in. high, a very charming specimen 66.149 | ... | ... | 3 | 10 | 0 |
| 8. Another, bronze, seated, on ebonized plinth, 4 $\frac{3}{4}$ in. high, legs repaired 67.199 | ... | ... | 1 | 15 | 0 |

- | | | £ | s. | d. |
|---|----------|----|----|----|
| 9. Another, faience, in beautiful condition, on ebonized plinth, 3in. high | | 2 | 10 | 0 |
| 74.538 | | | | |
| 10. Another, wearing crown, bronze, seated, on lettered alabaster plinth, | | 3 | 10 | 0 |
| 6 $\frac{7}{8}$ in. high 74.539 | | | | |
| 11. Another, bronze, seated, on lettered plinth, 5 $\frac{1}{4}$ in. high | A 5.98 | 3 | 10 | 0 |
| 12. Another, bronze, seated, on lettered alabaster plinth, 6 $\frac{5}{8}$ in. high | A 5.97 | 4 | 15 | 0 |
| 13. Another, bronze, seated, on lettered ebonized plinth, 4 $\frac{1}{4}$ in. high | | | | |
| A 9.227 | | 1 | 15 | 0 |
| 14. Another, light blue faience, on ebonized plinth, 1 $\frac{3}{4}$ in. high | 44.989 | 1 | 1 | 0 |
| 15. Another, bronze, on lettered ebonized plinth, 4 $\frac{7}{8}$ in. high | A 9.226 | 1 | 5 | 0 |
| 16. Another, bronze, on lettered alabaster plinth, 5 $\frac{3}{4}$ in. high | 74.542 | 4 | 15 | 0 |
| 17. Another, seated, on lettered alabaster plinth, 4 $\frac{3}{4}$ in. high | A 10.251 | 4 | 15 | 0 |
| 18. Cippus of Horus , inscribed with magical texts, etc., beautiful condition, rare, on lettered ebonized plinth, 3in. \times 1 $\frac{3}{4}$ in. A 9.214 (Plate II, K, p. 7) | | 15 | 0 | 0 |
| 19. Other examples both in faience and bronze also in stock, at prices ranging from 8/6 to £3. | | | | |

OSIRIS. (Fig. 2).

Osiris, called in early times Un-nefer, was perhaps the chief god of the ancient Egyptians, and was pre-eminently the god of the dead. Throughout the oldest religious texts, says Budge, it is assumed "that he once possessed human form and lived upon earth, and that by means of some unusual power or powers he was able to bestow upon himself after his death a new life, which he lived in a new body, in a region over which he ruled as king, and into which he was believed to be willing to admit all such as had lived a good and correct life upon earth, and had been buried with appropriate ceremonies under the protection of certain amulets, and with the proper recital of certain 'divine words' and words of power." (*Gods of the Egyptians*, II, 115.)

Probably the earliest centres of his worship were Abydos in the South, and Tettee (Mendes) in the North; at all events his cult existed at the former place as far back as the first dynasty. He was the son of Seb and Nut, the offspring of heaven and earth, and the husband and brother of Isis. Slain by the malice of his brother Set (the power of darkness and evil) he rose again and became Lord of the Underworld and judge of the dead. The whole hope of immortality was thus bound up in Osiris, inasmuch that the Egyptians called their dead by the title of "the Osirian," e.g., the Osirian Ani, the Osirian Hatu, &c.

The commonest form of the god is that of a bearded mummy, wearing the white crown, with plumes, and holding in his hands the sceptre and the flail and whip; but he is represented in various other ways.



Fig. 2.
Osiris.

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				£	s.	d.
20. Osiris in Bronze , on ebonized plinth, 2 $\frac{1}{8}$ in. high	75.626	1	5	0
21. Another, bronze, on plinth, 5in. high	65.96	1	5	0
22. Another, bronze, on alabaster plinth, 4 $\frac{3}{8}$ in. high	A 10.244	...	...	2	10	0
23. Another, silver, on lettered alabaster plinth	A 180	...	...	2	10	0
24. Another, bronze, on lettered ebonized plinth, 4 $\frac{7}{8}$ in. high	A 9.224	...	...	2	10	0
25. Another, bronze, on ebonized plinth, 6in. high, broken at the feet, the head and crown complete and in good style	67.173	...	...	5	5	0
26. Another, bronze, on lettered alabaster plinth, 5 $\frac{1}{8}$ in. high	A 5 106	...	...	2	0	0
27. Another, bronze, on lettered ebonized plinth, 6 $\frac{5}{8}$ in. high	A 9.228	...	...	2	5	0
28. Another, bronze, on ebonized plinth, 3 $\frac{1}{4}$ in. high	74.554	...	...	1	15	0
29. Another, bronze, on lettered ebonized plinth, 5 $\frac{7}{8}$ in. high	67.200	...	...	3	10	0
30. Another, with dedicatory inscription on lettered polished stone, about 10in. high	A 11.270	...	...	7	5	0
31. Another, faience, on plinth, 3in. high	66.148	...	...	3	10	0
32. Another, bronze, 7in. high V.F.	A 6.154	...	...	8	10	0
33. Another, bronze, on plinth, 7 $\frac{1}{2}$ in. high	461.2064	...	...	1	12	6
34. Another, bronze, on plinth (from Goodall Collection) 6in. high	617.172	...	...	4	15	0
35. Another, faience, on lettered alabaster plinth, 6 $\frac{1}{4}$ in. high	456.1778	...	...	1	17	6
36. Another, bronze, on lettered alabaster plinth, rare form with Isis	5 $\frac{7}{8}$ in. high	A 7.154	...	8	10	0
37. Another, bronze, on ebonized plinth, 3 $\frac{7}{8}$ in. high	74.552	...	...	2	10	0
38. Head of Osiris , in bronze, with remains of gold overlay, on lettered alabaster plinth, 4 $\frac{1}{2}$ in. high	76.652	(Fig. 3 and Plate II, H, p. 7)	...	12	10	0
39. Another, bronze, about 7in. high, on ebonized plinth	73.827	...	...	4	15	0
40. Another, stone, 8in. high	65.84	...	...	12	10	0
41. Another, bronze, on lettered polished stone plinth, about 12in. high	A 8.192	...	...	8	10	0
42. Others, at figures ranging from...	...	...	15/- to	2	2	0

ISIS.

Isis was the daughter of Seb and Nut, and wife and sister of Osiris, "the female counterpart of Osiris," and Mother of Horus. She is called "the great enchantress," and in the legend of Ra, figures as a magician. She was the greatest goddess of Egypt and always held in the minds of the Egyptians a position entirely different from that of every other goddess. They honoured her especially as the highest type of a faithful and loving wife and mother.

43. Lapis lazuli figure of Isis , wearing the step crown, which is also the hieroglyph for her name, 1 $\frac{1}{2}$ in. high	A 6.147	...	...	1	15	0
44. Another, faience, on lettered ebonized plinth, 1 $\frac{3}{4}$ in. high	A 6.136	...	...	2	5	0
45. Another, faience, on ebonized plinth, 2 $\frac{3}{4}$ in. high (repaired)	454.666	...	...	1	10	0

46. Another, faience, on lettered ebonized plinth, 2 $\frac{3}{4}$ in. high, inscribed	£	s.	d.
67.164	2	5	0
47. Another, faience, on ebonized plinth, 1 $\frac{3}{4}$ in. high 71.413	1	10	0
48. Upper part of figure of Isis, faience, on lettered ebonized plinth, 1 $\frac{1}{4}$ in. high A 5.121	2	5	0
49. Another, winged, in bronze, the tip of right wing broken, 5 $\frac{1}{4}$ in. high, on marble plinth A 2.41	6	6	0
50. Others, at figures ranging from... .. 15/- to	2	2	0

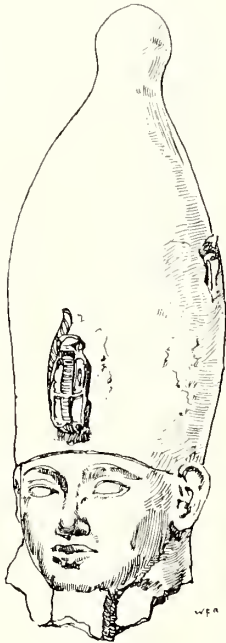


Fig. 3.
Head of Osiris.



Fig. 4.
Isis and Horus.

ISIS AND HORUS. (Fig. 4).
(*vide* Isis, also Horus.)

51. Isis and Horus, in bronze, on ebonized plinth, 4 $\frac{1}{2}$ in. high A 4.78	4	10	0
52. Another, faience, in beautiful condition, on lettered ebonized plinth, 3 $\frac{3}{4}$ in. high. A very fine collector's piece A 1.18	12	10	0
53. Another, bronze, seated on bronze throne, on lettered alabaster plinth 455.1736	2	12	6
54. Another, faience, on lettered ebonized plinth, 1 $\frac{1}{2}$ in. high A 172	1	15	0
55. Another, bronze, seated, on lettered ebonized plinth, 5in. high A 9.229	2	5	0

A B C D E F G H J K



PLATE II A. Cat, sacred to Bast. B. Isis suckling Horus. C. Sebek. D. Sekhet. E. Isis and Horus (Sold). F. Amen-Ra. G. Sekhet. H. Head of Osiris. J. Bennu Bird (Sold). K. Cypus of Horus.

			£	s.	d.
56. Another, faience, on ebonized plinth, 1 $\frac{3}{4}$ in. high	72.460	...	1	10	0
57. Another, bronze, seated, on lettered alabaster plinth, 4 $\frac{7}{8}$ in. high	A 8.191	... ..	6	10	0
58. Another, faience, on ebonized plinth, 2 $\frac{1}{2}$ in. high	1797.456	...	2	5	0
59. Another, bronze, eyes inlaid with silver, in beautiful condition, seated, on lettered alabaster plinth	A 4.95 (Plate II, B, p. 7)	...	16	16	0
60. Another, faience, on ebonized plinth, 1 $\frac{3}{4}$ in. high	71.357	...	2	5	0
61. Another, faience, seated on inscribed seat, mounted on white stone plinth, in beautiful condition, 7 $\frac{3}{4}$ in. high This very exceptional piece is from the collection of Dr. Love of Cairo	A 1.19	...	25	0	0
62. Another, bronze, seated on lettered ebonized plinth, 3in. high	A 9.230	... ..	1	15	0
63. Another, fine blue colour, on ebonized and lettered plinth	A 6.136	...	2	5	0
64. Another, faience, in beautiful condition, on lettered ebonized plinth, 2 $\frac{3}{8}$ in. high	A 2.43	... ..	3	5	0
65. Another, bronze, mounted and lettered	A 6.155	...	6	6	0
66. Another, bronze, seated, on ebonized plinth, 4 $\frac{5}{8}$ in. high	74.548	...	3	15	0
67. Another, faience, beautiful condition, on ebonized plinth, about 3 $\frac{3}{8}$ in. high	73.530	... ..	4	15	0
68. Another, faience, on lettered ebonized plinth, inscribed, 1 $\frac{3}{4}$ in. high	A 6.136	... ..	2	5	0
69. Others, at figures ranging from...	...	... 15/- to	2	2	0

HARPOCRATES. (Fig. 5).

(Horus the Younger, as distinguished from Heru-er, the Aged Horus.)

He holds his right hand to his mouth in the attitude common to children, and wears the lock of hair symbolic of youth. He represented the earliest rays of the rising sun, and was himself the son of a Horus (*i.e.* sun) god. His mother was the goddess Rāt-tanit, "who is said to have brought him forth in the temple of Het-ennut, in Hermonthis, in a birth chamber, in the precincts of the building Qemqem."

70. Figure of Harpocrates in bronze , on ebonized plinth, 2 $\frac{1}{4}$ in. high	74.545	... ..	2	5	0
71. Another, bronze, on ebonized plinth, 3 $\frac{3}{8}$ in. high	74.547	...	2	5	0
72. Another, bronze, on ebonized plinth, 4 $\frac{1}{2}$ in. high	73.529	...	2	10	0
73. Another, faience, on plinth, 1 $\frac{3}{4}$ in. high	A 6.140	...	1	15	0
74. Another, bronze, seated, on plinth, 4 $\frac{7}{8}$ in. high	74.543	...	1	5	0
75. Another, faience, mounted, 1 $\frac{1}{4}$ in. high	74.534	...	1	10	0
76. Another, bronze, with vase on shoulder, 1 $\frac{1}{4}$ in. high	76.662	...	3	10	0
77. Another, bronze, seated, unmounted, 4 $\frac{1}{2}$ in. high	...	...	1	5	0
78. Others, at figures ranging from...	...	... 3/6 to	2	2	0

PTAH.

The Memphis Ptaḥ was considered the oldest of the gods, and is called "Father of the mighty fathers, father of the beginnings, he who created the sun-egg and the moon-egg, the creator of his own image." He is represented with a mummied body, a close-fitting skull-cap, no crown, and with a curious unexplained tassel hanging out from the back of his neck. In his hand he holds a sceptre, which terminates in the signs for power, life and stability. (Figs. 6 and 7.)

79. Bronze Figure of Ptaḥ, $3\frac{3}{4}$ in. high, lettered alabaster plinth	£	s.	d.
A 10.242 ... ..	...	1	5 0
80. Another, $3\frac{3}{8}$ in. high, lettered alabaster plinth	A 10.257	...	1 15 0
81. Another, $2\frac{5}{8}$ in. high, ebonized plinth	70.347	...	1 5 0
82. Another, $3\frac{1}{2}$ in. high, ebonized plinth	74.561	...	2 5 0
83. Another, $5\frac{5}{8}$ in. high, lettered alabaster plinth	A 5.108	...	2 15 0



Fig. 5.
Harpocrates.



Fig. 6.
Ptaḥ.

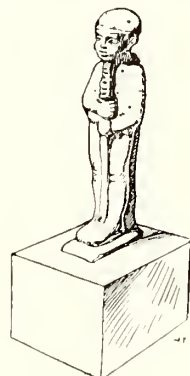


Fig. 7.
Ptaḥ.

84. Another, $1\frac{3}{8}$ in. high, on ebonized plinth	68.250	...	...	1 12 9
85. Another, $1\frac{3}{8}$ in. high	70.354	...	...	1 12 6
86. Another, bronze, seated, on ebonized plinth, $4\frac{1}{2}$ in. high	74.550	...	...	1 15 0
87. Another, bronze, standing, on plinth, $4\frac{1}{2}$ in. high	A 6.76	...	...	4 10 0
88. Others, at figures ranging from ...	...	...	4/6 to	1 1 0

SET OR SUT.

Set was the son of Nut and Seb, and the husband of Nephthys, and is usually represented with a human body, and the head of a strange beast with downward curving snout and large square-topped ears. As the god of the night-sky, he is usually found in opposition with Horus, the god of the sky by day, or with Ra himself. Set was the evil-working god who sought to prevent Ra (*i.e.*, the sun) from appearing in the east daily. The form he took was that of a serpent (Apep) and his weapons were clouds, mist, rain and darkness. Set was also the murderer of his brother Osiris, and the persecutor of Isis. The Greeks identified him with

their Typhon. Figures of the god are extremely rare. The specimen here catalogued has the conventional head, but the lower part of the figure is almost cylindrical—a sort of mummified type. As the British Museum Guide-book states that faience figures of Set are unknown, we may safely infer that this specimen is unique. In the time of the decline of the Empire, Set was regarded with abhorrence, and his name erased from the monuments. He was the god of the Hyksos.

89. **Faience Figure of Set** (for description see above article) 1 $\frac{3}{4}$ in. high, £ s. d.
unmounted A 179 6 10 0

NEITH OR NET.

Neith was the goddess of the West (*i.e.* of Western Egypt) and her cult existed in the Western Delta in pre-dynastic times. It attained to great prominence under the XXVI Dynasty, when its centre was Sais. There the goddess was connected with Osiris and Horus, the three forming a recognised triad. In very early times Neith was “a personification of the great, inert, primeval watery mass out of which sprang the sun-god, Ra.” She is also regarded as the goddess of weaving.

90. **Figure of Neith in faience**, 1 $\frac{1}{4}$ in. high, on ebonized plinth 64.12 0 15 0
91. Another, bronze, on lettered polished stone plinth, 6 $\frac{3}{4}$ in. high A 8.181 9 10 0

NUT.

The goddess Nut was the wife of Seb, and the personification of the heavens and the sky—both the night-sky and the day-sky, but pre-eminently of the latter. The chief centres of her worship appear to have been Heliopolis where grew the fabled turquoise-coloured sycamores of the goddess, and at Dendera. The temple of Isis, on the site of the last named city, bears an inscription stating that it was the birth chamber wherein Nut brought forth the goddess Isis in the form of a dark-skinned child. Figures of Nut, whether in faience or porcelain are extremely rare.

92. **Small flat figure of Nut**, with outstretched hands and wings,
from a mummy-wrapping V.R. 4 10 0

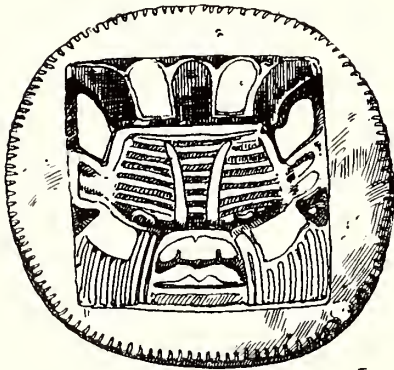


Fig. 8.

Bes Amulet.

BES. (Fig. 8).

The god Bes was not of Egyptian origin, but was introduced from “the land of Punt.” He is a god of somewhat complex character, half evil and half beneficent—a squat, crooked, grotesquely hideous dwarf, who wears a beast’s skin with the tail hanging down behind. He is connected with all Egyptian birth-scenes, and was the god of dancing, music and revelry. Heuzey identifies him with Terpon, one of the minor Phœnician gods; and if this identification be correct the “teraphim” or household gods mentioned in Genesis were probably images of Bes, as the name teraphim has been identified with Terpon. Figures of Bes have been found on Babylonian, Persian, and Gnostic seals.

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			£	s.	d.
93. Bes in bronze , on ebonized plinth, $2\frac{1}{2}$ in. high	75.594	...	1	5	0
94. Another, green faience, head broken, on plinth, $2\frac{1}{4}$ in. high	461.2055		0	7	6
95. Another, light blue faience, on ebonized plinth, $1\frac{3}{8}$ in. high	443.918		2	5	0
96. Another, white faience, on ebonized plinth, $1\frac{1}{4}$ in. high	443.927	...	0	12	6
97. Another, faience, on lettered ebonized plinth, $3\frac{1}{8}$ in. high	A 9.205	...	0	12	6
98. Another, green faience, on lettered ebonized plinth, $3\frac{1}{4}$ in. high	A 9.206	... ..	1	5	0
99. Another, bronze, on ebonized plinth, $1\frac{1}{4}$ in. high	443.940	...	0	15	0
100. Another, bronze, on ebonized plinth, $3\frac{1}{8}$ in. high	68.248	...	0	12	9

PTAH-SEKER-AUSAR.

This is a form of the god Ptah, under which he symbolized the inert form of Osiris, the mummy with its possibilities and certainty of resurrection. Wooded figures of this god, gaily painted, are fairly plentiful, and are usually inscribed with a prayer formula for sepulchral meals.

101. Ptah-Seker-Ausar in bronze , on ebonized plinth, $1\frac{7}{8}$ in. high,	74.368	... ..	1	10	0
102. Another, faience, on ebonized plinth, $1\frac{3}{4}$ in. high	70.356	...	1	15	0
103. Another, faience, on ebonized plinth, $1\frac{1}{4}$ in. high	A5.126	...	0	9	6
104. Another, faience, on lettered ebonized plinth, $3\frac{1}{4}$ in. high, in beautiful condition	A7.162	... ..	7	10	0
105. Another, faience, on ebonized plinth, $1\frac{1}{8}$ in. high	A5.125	...	0	15	0
106. Another, faience, on ebonized plinth, $1\frac{1}{2}$ in. high	443.911	...	0	18	6
107. Another, bronze, on ebonized plinth, 3in. high	455.1766	...	4	10	0
108. Another, faience, on plinth, $1\frac{3}{8}$ in. high	A3.56	...	0	15	0

NEPHTHYS.

Nephthys was the sister of Isis, and wife of Set. She is the associate of Isis in funerary scenes; and as a nature goddess seems to represent the sunset. The chief centres of her worship were Hebet, Behbit, Per-mert, Re-nefert and Diospolites. Like her husband Set, Nephthys is a personification of darkness, and was the type of decay, diminution, immobility and death—but not the death that is eternal. She is always represented as a woman, and her distinguishing feature is the almost rectangular head-dress, which is also the hieroglyphic sign of her name.

109. Nephthys in faience , on ebonized plinth, $1\frac{1}{8}$ in. high	66.147	...	3	15	0
110. Another, faience, on ebonized plinth, $1\frac{1}{8}$ in. high	77.767	...	0	15	0
111. Another, faience, on ebonized plinth, $1\frac{7}{8}$ in. high	64.13	...	3	15	0
112. Another, faience, on ebonized plinth, $1\frac{3}{8}$ in. high	65.239	...	1	5	0
113. Another, lapis lazuli, $2\frac{1}{4}$ in. high	A6.148	... ..	2	5	0
114. Another, lapis lazuli, $1\frac{1}{4}$ in. high	A6.149	... ..	1	15	0
115. Another, faience, $1\frac{1}{8}$ in. high	75.641	... ..	1	15	0
116. Others, at figures ranging from		... .. 15/- to	1	15	0

HATHOR.

Hathor, who from the earliest times was worshipped under the form of a cow, was pre-eminently the sky-goddess, and intimately associated with the sun-god Ra, of whom she was the female counterpart. Her shrines were even more numerous than those of Horus. "The old, cosmic Hathor," says Budge, "was the personification of the great power of nature, which was perpetually conceiving and creating, and bringing forth, and rearing, and maintaining all things, both great and small."

					£	s.	d.
117. Hathor, blue faience figure	A 184	...	...	...	0	9	6

NEKHEBET AND UATCHET.

Nekhebet was the goddess of the south, and her symbol was the vulture. The vulture was worshipped in pre-dynastic times in Upper Egypt. The goddess is usually represented in woman's form with vulture head-dress, surmounted by the white crown, the symbol of authority over Upper Egypt; but sometimes she is shown with a vulture's head. Her sister was Uatchet, the goddess of the North, whose symbol was a serpent.

118. Small faience figure of Nekhebet.	A 170	3	3	0
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THOTH OR TEHUTI.

Thoth, the ibis-formed or ibis-headed, was regarded as the inventor and god of all arts and sciences, the "heart of Ra," the "lord of books," "mighty in speech," the "scribe of the gods." The principal seat of his worship was Kheinennu (Hermopolis of the Greeks). His name signifies "the measurer"; and as such he is a lunar deity, and wears the lunar crescent and disc. The ibis and the cynocephalus were both sacred to him. He is the recorder in the Judgment Hall of Osiris, who enters on his palette the result of the weighing of the heart of the deceased. (Fig. 10, p. 13).

119. Thoth in faience	A 170	...	...	...	...	1	10	0
120. Another, on plinth, $1\frac{11}{16}$ in. high	67.189	...	...	...	...	0	17	6
121. Another, on plinth, $1\frac{2}{3}$ in. high	67.190	...	...	...	...	0	12	6
122. Another, faience, on ebonized plinth, $1\frac{7}{8}$ in. high	72.419	...	...	...	...	1	12	6
123. Another, faience, on ebonized plinth, $1\frac{3}{8}$ in. high	447.1291	...	...	...	...	0	15	0
124. Another, faience, on ebonized plinth, 2in. high	72.459	...	...	...	...	1	5	0
125. Another, faience, on ebonized plinth, $4\frac{1}{8}$ in. high	A4.80 (Fig. 9, p. 13)	12	10	0				
126. Another, green faience, on plinth, $1\frac{7}{8}$ in. high	A 11.284	...	...	...	...	0	12	6
127. Another, light blue faience, on lettered ebonized plinth	A 5.116	...	...	...	...	1	15	0

MAAT OR MAA.

Maat was the feminine counterpart of Thoth, and her type and symbol is the ostrich feather, which is fastened on her head, or held in her hand. She is almost always represented as a woman, but in some instances a feather takes the place of

her head, and occasionally she is shown with wings. Maat is the personification of physical and moral law, and order and truth—pre-eminently, perhaps, the latter. She plays an important part in the ritual of the dead.

- | | | | | | | |
|---|--------|-----|-----|-----|----|-----|
| 128. Small bronze seated figure of Maat , 1 $\frac{1}{2}$ in. high. on ebonized
plinth. This specimen lacks the feather | 74.583 | ... | ... | £ | s. | d. |
| | | | | 1 | 12 | 6 |
| 129. Blue faience Feather , symbol of the goddess Maat. (Fig. 11.) | | | | | | |
| A 170 | ... | ... | ... | ... | 1 | 5 0 |

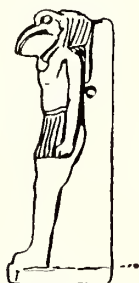


Fig. 10.

Thoth.



Fig. 11

Feather of Maat.



Fig. 9.

Thoth.



Fig. 12.

Ra.



Fig. 15.

Ra.

RA.

Ra was pre-eminently the god of the sun, and in dynastic times was regarded as the maker and creator of all visible things, as well as of heaven and the gods inhabiting it. He also made the underworld, and the beings therein. He is usually depicted with the body of a man, and the head of a hawk; but sometimes as a hawk alone. His crown is the solar disc, encircled by the serpent *Khut*, whose attributes were power and splendour. The cult of Ra first became dominant in Egypt in the V Dynasty, declined in the VI, and was not revived until the reign of Usertsen I, about B.C. 2433. (Figs. 12 and 13.)

- | | | | | | | |
|---|---------|-----|-----|-----|------|---|
| 130. Small lapis figure of Ra, the Sun-god, represented as a hawk-headed man, 1½ in. high | A 6.145 | ... | ... | ... | I 15 | 0 |
| 131. Another, similar, but not quite so fine | A 6.144 | ... | ... | ... | I 5 | 0 |

SELQ.

The goddess Selq was the protectress of the canopic jars, and is thought to have symbolized the scorching heat of the sun. (Fig. 15.)

132. **Bronze Snake-case**, surmounted with a figure of the goddess £ s. d.
Selq. Mounted and lettered. V.R. A 6.152 ... 6 10 0

NEFER-ATMU OR NEFER-TEM.

Nefer-atmu was the son of Ptah and Sekhet, and is usually figured as a man bearing the *tcham* sceptre and the symbol of life, or the lotus sceptre surrounded by plumes. Small blue and green porcelain figures exist which show him standing upon a lion; and there are figures of the same god with mummied body and lion's head. The lotus flower was associated with him.

133. **Tmu or Atmu**, bronze, on plinth, broken, 3¼in. high 65.102 ... 0 5 6
134. Another, bronze, on plinth, 4in. high 74.570 ... 1 10 0
135. Another, faience, 3¼in. high, on lettered ebonized plinth 453.1628 1 15 0
136. Another, head only, in stone ... 1 15 0
137. Another, in iron, on lettered marble plinth, 4in. high. Very rare in iron A 10.261 ... 2 10 0

I-EM-HETEP.

I-em-hetep, the Ἰμὸς Ἡτῆς of the Greeks, was a brother of Nefer-atmu (*q.v.*) and the third member of the great triad of Memphis. He is the physician-god of the ancient Egyptians and also the physician of the gods. His name means "He who cometh in peace," and is appropriate to the god who brought the art of healing to mankind. He is represented as a seated figure, bald-headed like his father, Ptah, and he holds an open papyrus roll on his knees. Learning, study and magic, were also within his province, and he was the god who sent sleep to the suffering. In later times he absorbed many of the duties of Thoth.

138. **Bronze, seated figure of I-em-hetep**, mounted and lettered, rare
A 6.160 ... 6 6 0

BAST.

Bast, the Lady of the East, and one of the most famous of the Egyptian gods, had the seat of her worship at Bubastis in Lower Egypt, the city which was excavated with such splendid results by M. Naville. She is usually represented as a cat- (or, more rarely, lioness-) headed woman, holding in her right hand a sistrum, and in her left an aegis, surmounted by the head of a cat or lioness. She was also worshipped in the form of a cat. Budge regards her as a personification of the sun's heat, *i.e.*, its milder heat which encouraged the growth of vegetation and the germination of seeds (Fig. 14, p. 15. cf. *Sekhet*.)

139. **Bast, in bronze**, 3¼in. high, on plinth A 4.77 ... 2 5 0
140. Another, faience, fine blue colour, on ebonized and lettered plinth A 6.139 ... 1 15 0
141. Another, holding aegis of Bast, bronze, on lettered alabaster plinth, 5in. high A 8.188 ... 6 6 0
142. Another, bronze, goddess of Bubastis, eyes inlaid with silver, on lettered alabaster plinth, 6½in. high 68.227 ... 7 10 0

143. Naos , with figure of the goddess Bast, on lettered ebonized plinth, 4in. high A 8.189	...	...	...	...	£	s.	d.
					8	10	0
144. Another, bronze, 4 $\frac{3}{4}$ in. high, on lettered alabaster plinth A 5.99	...	...	...	...	8	10	0
145. Another, holding symbolic eye, faience inscribed, 2 $\frac{7}{8}$ in. high, on lettered ebonized plinth A 6.133	...	...	...	...	3	15	0
146. Bronze Aegis of Bast on lettered ebonized plinth, 3 $\frac{5}{8}$ in. high \times 2 $\frac{7}{8}$ in. wide A 7.168	...	...	...	...	2	17	6
147. Another, on lettered ebonized plinth, 3in. high \times 2 $\frac{1}{4}$ in. wide A 7.166	...	...	...	...	1	17	6



Fig. 14.
Bast.

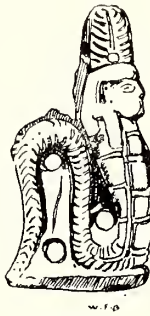


Fig. 15.
Selq.



Fig. 16.
Shu.



Fig. 17.
Shu.

SHU.

Shu was a god of light, whether sunlight or moonlight, and his name was the sun's disc. The parching, withering properties of the sun seem to be associated with him, as was the moisture of the sky with his female counterpart Tefnut. He was the god of the space which is filled with the atmosphere, the sky-bearer *par excellence*, and hence he is commonly represented with upraised arms, somewhat as Atlas is represented by the Greeks and Romans. (Figs. 10 and 11.)

148. Shu, in faience , 3in. high, on plinth 79.852	...	...	...	0	8	6
149. Another, green faience, small 72.420	...	...	...	0	17	6
150. Another, faience, ebonized plinth, 7in. high 447.1262	...	...	...	1	5	0
151. Another, faience, ebonized plinth, 1 $\frac{3}{4}$ in. high 91.359	...	...	...	1	15	0

SEB.

Seb was the son of Shu and Tefnut and was the god of the surface of the earth—of trees and plants and herbs and grain—as well as of the earth beneath the surface, so that he was the god of the tombs also. The chief seat of his worship was at Heliopolis, where he and Nut, his female counterpart, produced the great Egg, from whence sprang the Sun-god under the form of a phoenix, *i.e.*, the Bennu bird of the ancient Egyptians. On this account the god is sometimes called *Kenken-ur*, the "Great Cackler."

152. Faience figure of Seb , 1 $\frac{3}{4}$ in. high, unmounted V.R.	2	10	0
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SEKHET.

Sekhet the female counterpart of Ptah, and sister-form of the goddess Bast. Her characteristic form is a lioness-headed woman, crowned with the solar disc and uræus, but sometimes the disc is omitted. Whilst Bast personified the mild, vivifying warmth of the sun, Sekhet personified its burning, fiery, destructive heat; for which reason in late dynastic times figures of the goddess were draped in red, while Bast was given a green garment. (cf. *Bast*). (Fig. 19).

			£	s.	d.
153.	Sekhet in silver , on ebonized plinth, $\frac{3}{4}$ in. high	71.407	...	4	10 0
154.	Another, bronze, on lettered ebonized plinth, $2\frac{1}{8}$ in. high	A 9.233	...	2	5 0

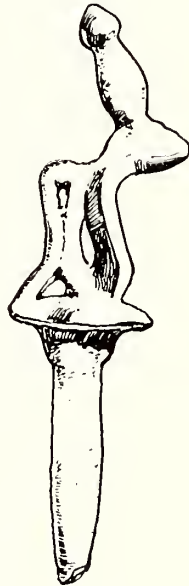


Fig. 18.
Uræus.



Fig. 19.
Sekhet.

155.	Another, faience, on ebonized plinth, $2\frac{1}{4}$ in. high	67.169	...	1	10 0
156.	Another, bronze, on lettered polished plinth, gin. high	A 7.179	...	12	10 0
	(Plate II, G, p. 7)	...	...	...	...
157.	Another, bronze, seated, on lettered polished plinth, $7\frac{1}{2}$ in. high		...	16	10 0
	A very fine specimen	A 7.178 (Plate II, D, p. 7)	...	...	...
158.	Another, bronze, on lettered alabaster plinth, $3\frac{1}{2}$ in. high	67.179	...	4	4 0
159.	Another, silver, on ebonized plinth, $1\frac{1}{8}$ high	64.10	...	9	10 0
160.	Another, faience, on stone plinth, seated, $1\frac{3}{4}$ in. high	68.234	...	2	5 0
161.	Another, faience, on ebonized plinth, $2\frac{1}{4}$ in. high	A 2.44	...	2	10 0
162.	Another, faience, on lettered ebonized plinth, $2\frac{5}{8}$ in. high	A 2.45	...	2	5 0

USHABTI.

Ushabti is the name given to figurines in the form of a mummy deposited with the dead. Their business was to carry out for the deceased in the underworld the tasks imposed upon him in the hall of judgment. The 6th chapter of the Book of the Dead is usually inscribed on them.

"O Ushabti, if the Osirian (M. or N.) is commanded to do any work whatsoever in the *Neter Khert* let all obstructions be cast down from before him "

"Here am I, ready whensoever ye call."

"Be ye ready always to plough and sow the fields, to fill the canals with water, and to carry sand from the east to the west."

"Again, here am I when ye call."

					£	s.	d.
163.	Ushabti ; figure of Uahabrā, faience, on lettered ebonized plinth (repaired), 6 $\frac{3}{4}$ in. high	A 1.4	...	...	2	5	0
164.	Another, of Hau-Tcha-Hebu, King's Superintendent XXVI Dynasty, faience, on lettered ebonized plinth, 7in. high	A 3.67	...	...	5	15	0
165.	Another, of Premthek, XXVI Dynasty, faience, on lettered plinth, 7 $\frac{1}{8}$ in. high	A 4.88	...	...	6	6	0
166.	Another, of the Grand Priest Pinotem (Royal Tombs Dehr-el- Bahari) XVIII Dynasty, turquoise blue faience, on lettered alabaster plinth, 6 $\frac{3}{8}$ in. high	A 1.26	...	...	6	18	0
167.	Another, of Althames, a Priest of Neith, faience, on lettered alabaster plinth, 8 $\frac{7}{8}$ in. high (repaired)	A 2.39	...	...	3	10	0
168.	Another, bronze, seated, on ebonized plinth, 5 $\frac{1}{4}$ in. high	69.278	...	...	2	5	0
169.	Another, faience, XXII Dynasty, on lettered polished plinth 456.1815	...	...	...	1	5	0
170.	Another, faience, inscribed, on plinth, 5 $\frac{1}{2}$ in. high	A 3.65	...	...	1	15	0
171.	Another, faience, inscribed, on plinth, 3in. high	76.671	...	...	2	5	0
172.	Another, faience, on plinth, 2 $\frac{3}{8}$ in. high	455.1764	...	...	4	10	0
173.	Another, blue faience, unmounted, 5 $\frac{3}{4}$ in. high	A 4.82	...	...	1	17	6
174.	Another, faience, with name of Seti I on plinth, inscribed, 2 $\frac{1}{2}$ in. high	A 3.54	...	...	2	17	6
175.	Another, faience, inscribed, on ebonized plinth, 8 $\frac{1}{4}$ in. high	A 1.21	...	...	5	10	0
176.	Another, blue faience, unmounted, 9in. high (repaired),	A 4.81	...	...	1	12	6
177.	Another, faience, inscribed, on ebonized plinth, 8 $\frac{1}{4}$ in. high	A 1.24	...	...	3	15	0
178.	Another, faience, on lettered ebonized plinth, 5in. high	A 8.197	...	...	1	12	6
179.	Another, faience, inscribed, on plinth, 7 $\frac{1}{2}$ in. high	A 1.25	...	...	3	15	0
180.	Another, faience, inscribed, on lettered ebonized plinth (repaired), 7in. high	A 8.196	...	...	1	12	6
181.	Another, faience, on ebonized plinth, 4 $\frac{3}{4}$ in. high	A 5.113	...	...	1	12	6
182.	Another, faience, on ebonized plinth, 2 $\frac{1}{4}$ in. high	765.1765	...	...	4	5	0
183.	Another, faience, on ebonized plinth, 4 $\frac{1}{8}$ in. high	65.91	...	...	1	5	0
184.	Another, blue faience, on plain plinth, 4 $\frac{1}{4}$ in. high	459.1978	...	...	1	5	0
185.	Another, faience, inscribed, on plinth, 7 $\frac{3}{8}$ in.	67.177	...	...	7	10	0

				£	s.	d.
186. Another, blue faience, on plain plinth, $4\frac{1}{2}$ in. high	459.1979	...	...	1	12	6
187. Another, faience, unmounted, $4\frac{3}{8}$ in. high	A 5.110	...	...	3	0	0
188. Another, faience, unmounted, $4\frac{1}{4}$ in. high	A 5.111	...	...	3	5	0
189. Others, at figures ranging from ...	...	...	5/6 to	1	10	0

ANUBIS OR ANPU.

The jackal-headed god of the underworld. He was the son of Nephthys and Osiris; though some say that his father was Seb, and others, Ra. As the jackal god he was associated with the dead, doubtless because jackals were generally seen prowling about the tombs. At the close of the funeral procession Anubis, as the "Opener of the way," received the mummy at the door of the tomb; and in the judgment scene he acted for Osiris, examining the tongue of the great balance and taking care that the beam was exactly horizontal. He also produced the heart of the deceased for judgment, and looked after his body, which was in danger of being handed over to the "Eater of the Dead" by accident. (Fig. 20, p. 19).

190. Anubis in faience , on ebonized plinth, $1\frac{7}{8}$ in. high	A 11.282	...	2	5	0	
191. Another, faience, on ebonized plinth, $1\frac{3}{4}$ in. high	70.336	...	1	12	6	
192. Another, blue faience, on ebonized plinth, $1\frac{1}{4}$ in. high	66.113	...	0	15	0	
193. Another, faience, on lettered ebonized plinth, 2in. high	A 220	...	1	15	0	
194. Another, faience, on lettered ebonized plinth, $2\frac{3}{8}$ in. high	A 10.268	...	1	15	0	
195. Another, bronze (left ear broken), on plinth, $2\frac{3}{8}$ in. high	75.597	...	0	17	6	
196. Another, faience, on lettered ebonized plinth	A 5.117	...	1	15	0	
197. Another, green faience, on ebonized plinth, $1\frac{1}{4}$ in. high	70.337	...	1	5	0	
198. Another, light green faience (right ear broken), on plinth, $1\frac{3}{4}$ in. high	A 5.119	...	0	18	6	
199. Another, green faience, on ebonized plinth (head broken), $1\frac{3}{4}$ in. high	A 5.120	...	1	15	0	
200. Others, at figures ranging from	4/6 to	1	5	0

TA-URT.

Ta-urt is the hippopotamus-headed goddess who presided at the birth of children, and was also a kindly guardian of the dead; notwithstanding that in certain theological systems she was regarded as the female counterpart of Set (*q. v.*). "In pre-dynastic times," says Budge, "the hippopotamus was probably common in the Delta, and the red and yellow brescia statue of the animal which was made in the archaic period, and is now preserved in the British Museum, proves that its cult is coeval with Egyptian civilisation." (*Gods of the Egyptians, II, 359.*) In figures of the goddess, the right forepaw holds an object which has not yet been satisfactorily explained, and her left rests upon the emblem of protection and magical power. (Fig. 21, p. 19).

201. Ta-urt or Taouris in faience , on ebonized plinth, $1\frac{7}{8}$ in. high	71.386	1	15	0	
202. Another, faience, $4\frac{1}{4}$ in. high, on plinth. A very fine specimen	A 7.170 ...	...	12	10	0
203. Another, faience, on ebonized plinth, $1\frac{7}{8}$ in. high	64.23	...	1	5	0
204. Another, blue faience, supporting the ankle, $3\frac{1}{4}$ in. high	A 11.279 ...	...	5	15	0

			£	s.	d.
205. Another, faience, on ebonized plinth, 1 $\frac{3}{8}$ in. high	64.24	...	1	10	0
206. Another, faience, on plinth, 1 $\frac{3}{8}$ in. high	64.25	...	1	5	0
207. Another, deep blue glaze, on plinth, 1 $\frac{1}{2}$ in. high	66.120	...	0	15	0
208. Another, lapis lazuli	A 6 146	... ..	1	5	0
209. Another, brown stone, mounted, 1 $\frac{1}{4}$ in. high	446.1178	...	1	1	0
210. Another, brown stone, on plinth, 1 $\frac{1}{4}$ in. high		...	1	5	0
211. Another, faience, on plinth, 2 $\frac{5}{8}$ in. high	453.1629	...	1	10	0
212. Others, at figures ranging from	...	... 4/6 to	0	15	0

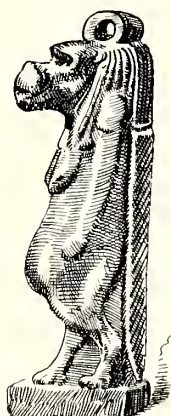


Fig. 21.
Ta-urt.



Fig. 20.
Anubis.



Fig. 22.
Khnoum.

KHNEMU OR KHNOUM.

Khnoum was the first member of the great triad of Abu or Elephantine, and figures as a ram-headed man. His cult goes back to pre-dynastic times and lived on into the Christian Era, the god being represented on many Gnostic gems and papyri. Khnoum was originally a river-god, and he was *par excellence* the god of the First Cataract. In a quadruple ram-headed form his connection is shown with Ra, Shu, Seb, and Osiris, whose attributes he thus appropriates, the heads symbolizing, according to Brugsch, fire, air, earth and water. Khnoum was one of the great gods of Egypt, the creating and making of all things being ascribed to him, and he was also the "raiser up" and supporter of heaven in the firmament. His chief shrine was at Sunnu, the modern Syene. (Fig. 22).

213. Khnemu in bronze, on ebonized plinth, 1 $\frac{3}{4}$ in. high	71.382	...	1	12	6
214. Another, faience, on ebonized plinth, $\frac{7}{8}$ in. high	72.430	...	0	15	0
215. Another, faience, on ebonized plinth, 1 $\frac{1}{2}$ in. high	72.426	...	1	7	6
216. Another, faience, on lettered ebonized plinth, 1 $\frac{3}{8}$ in. high	A 9 221	...	0	8	6
217. Another, faience, rare, on plinth, 1in. high	67.185	...	1	5	0

AMSU OR MIN

(Also called Ámsi, Ámes, or Khem.)

As representing the generative power of nature, Amsu is sometimes identified with Amen-Rā and called Min-Amen, or Amen-Amsu. He is shown on the monuments as a tightly swathed figure with only one arm free, which is raised as if waving the flagellum he holds above his head. For head-dress he wears the long plumes of Ámen. Behind him are usually growing plants.

				£	s.	d.
218	Amsu or Min, on lettered ebonized plinth, 2in. high	A 202	...	0	9	6

AMEN-RA

Was a combination of the gods Amen and Ra. The chief seat of his worship was at Thebes. He is generally represented as standing, and holding in one hand the "user sceptre," and in the other the "Ankh." On his head are two tall plumes of feathers, from the back of which hangs a cord.

219.	Amen-Ra, King of the Gods, in bronze, on lettered alabaster plinth, 3in. high	A 10.254	...	...	...	0	12	6
220.	Another, bronze, on lettered alabaster plinth, 2½in. high	A 9.234	...	...	...	3	15	0
221.	Another, bronze, with traces of gilding, left arm broken, on lettered marble plinth, 4½in. high	A 8.195	...	...	...	3	10	0
222.	Another, silver, XXII Dynasty, on lettered black polished stone plinth, 3¼in. high. A gem piece: one of the most recent of Egyptian finds. Exquisitely finished and in perfect condition	A 2.92	...	...	...	27	10	0
223.	Another, bronze, with traces of gilding, on lettered polished stone plinth, 7½in. high	A 7.801 (Plate II, F, p. 7)	...	...	...	15	0	0

TMU OR ATMU

(Also called Tum and Atum.)

Atmu was the chief of the gods of Annu (Heliopolis). He may be considered as an aspect of Ra, for he represents the night sun. He is called the "creator of men" "maker of the gods" and "self-created." The ancient city of Pithom took its name from the fact of there being a temple "Pa" (*lit.* house) of Tmu there. He is represented as a man wearing the double crown of Egypt.

224.	Tmu or Atmu, "the Closer of the day and night," in bronze, on ebonized plinth	74.537	...	...	...	2	0	0
225.	Another, bronze, on ebonized plinth, 2¾in. high	74.569	...	...	...	0	12	6

TRIADS.

There were various cycles of gods usually running in threes, and originating in the fact of other deities being associated with the chief god of the place. Frequently they consisted of the god, his female counterpart, and their son. The Theban Triad was perhaps the chief and consisted of Amen, Mut his wife, and their son Khonsu.

The Triad honoured at Memphis was Ptah, Sekhet and Im-hetep; that at Kom Ombo was Sebek, Hathor and Khonsu. Yet another triad, of which specimens are noted below, consisted of Isis, Nephthys, and Horus. (Fig. 23).

				£	s.	d.
226.	Theban Triad in faience, $1\frac{5}{8}$ in. high	449.1397	...	...	0	12 6
227.	Grey faience Triad of Isis, Harpocrates and Nephthys, walking hand in hand, left legs advanced. A charming little pectoral amulet, with loop for suspension. $1\frac{3}{8}$ in. high, on ebonized plinth 68.239	...	...	...	1	5 0
228.	Another, brown faience, unmounted.	Hart collection	A3.60	...	2	5 0
229.	Another, greenish faience, $2\frac{7}{8}$ in. \times $4\frac{1}{4}$ in.	A 3.66	...	...	5	10 0
230.	Another, faience, on plinth, $1\frac{1}{4}$ in. high	A 175	...	...	2	5 0
231.	Another, faience. on plinth, $1\frac{1}{4}$ in. high	A 175	...	...	1	5 0



Fig. 23.

Triad: Isis, Nephthys and Horus.



Fig. 24.

Mut.

FOUR GODS OF THE UNDERWORLD.

The four genii of the underworld, called also the gods of the cardinal points and the gods of the canopic jars, were Mestha, the man-headed; Hapi, the dog-headed; Tuamutef, the jackal-headed; and Qebhsennuf, the hawk-headed. The canopic jars received the internal organs of the deceased; Mestha guarded the stomach; Hapi, the smaller intestines; Tuamutef, the heart; and Qebhsennuf, the liver. They were the children of Horus or Osiris, according to different texts.

232.	Wax figures of Mestha, Hapi, and Tuamutef, the genii of the underworld. Very rare in wax. From Dr. Pettigrew's collection 456.1788	...	...	...	...	2	5	0
233.	The four children of Horus, blue faience, 2 $\frac{3}{4}$ in. high	A 164	...	...	...	2	5	0
234.	Bronze double figure, the bodies in the form of vases, probably two of the gods of the canopic jars, Ptolemaic period	71.393	...	...	...	2	0	0
235.	Mestha, in faience, on polished plinth 1 $\frac{3}{4}$ in. high	A 164	...	...	...	0	9	6
236.	Another, faience on ebonized plinth, 3 $\frac{3}{8}$ in. high	71.385	...	...	...	1	10	0

				£	s.	d.
237.	Another, on ebonized plinth, 1 $\frac{5}{8}$ in. high	65.76	...	...	0	15 0
238.	Another, on ebonized plinth, 2 $\frac{3}{4}$ in. high	A 5.127	...	...	2	5 0
239.	Another, faience, on lettered ebonized plinth, 2 $\frac{1}{4}$ in. high	A 2.50	...	...	5	0 0
240.	Tuamutef on lettered, polished plinth, faience, 1 $\frac{1}{2}$ in. high	A 185	...	...	1	15 0
241.	Another, faience, mounted, 1 $\frac{1}{4}$ in. high	A 164	...	...	1	1 0
242.	Another, faience, mounted, 2 $\frac{1}{8}$ in. high	A 4.91	...	...	4	10 0
243.	Qebhsennuf , faience, on lettered plinth, 1 $\frac{1}{8}$ in. high	A 164	...	...	1	2 6
244.	Another, faience, on lettered plinth, 1 $\frac{1}{2}$ in. high	A 164	...	...	1	15 0
245.	Canopic jar cover with head of Mestha , fine blue colour, on lettered ebonized plinth, 3 $\frac{1}{2}$ in. high	A 7.167	...	...	25	0 0

NEHEBKAU.

Nehebkau was the female counterpart of the serpent god Nau. "She was," says Budge "a goddess who provided for the dead meat and drink, not the material offerings of earth, but the divine food which may be compared to the nectar and ambrosia on which the gods of Olympus lived, and which grew in the portion of the Elysian fields called Tchefet."

246.	Nehebkau in green glazed faience , 1 $\frac{1}{2}$ in. high, mounted	64.1...	1	5	0
247.	Another, on lettered ebonized plinth, faience, 1 $\frac{1}{2}$ in. high	A 253	...	3	15 0

SEBEK OR SUKHOS.

Was the god represented either as a crocodile or as human with the head of a crocodile. He seems to have played various rôles, one especially as an evil deity in antagonism to the other deities, and as such, is often confused with Set. The double temple at Kom Ombo was partly dedicated to his cult, and the Fayûm was also a great centre of his worship. The sacred lake of the temple to Sebek in the Fayûm contained numbers of the sacred crocodiles, which according to Strabo were decorated with jewels and fed by the priests. Sukhos is the Greek name of the God.

248.	Sebek or Sukhos in bronze , on lettered polished stone plinth, 8 $\frac{3}{4}$ in. high, very rare	A 8.190	...	...	...	15	0	0
249.	Another, bronze. on lettered polished stone plinth, 8 $\frac{3}{4}$ in. high, very rare	A 9.212 (Plate II, C, p. 7)	...	...	...	17	10	0

MUT

The mother-wife of Amen was the second of the Theban triad, where she is the wife of Amen-Râ and the mother of Khonsu. Her name signifies "the mother," the vulture which stands for it also meaning mother. She is called "mistress of the gods, lady of heaven, eye of Râ." Amen-hetep III built a temple to her in Asher, the chief centre of her worship, which is a little south of Karnak. She is represented as a woman wearing the vulture cap and the double crown. Sometimes she is figured with a lioness' head. (Fig. 24, p. 21).

250.	Mut, the mother, wife of Amen , in faience, on ebonized plinth, 1 $\frac{1}{8}$ in. high	66.150	...	...	...	3	0	0
251.	Another, faience, on lettered polished plinth, 1 $\frac{1}{8}$ in. high	A 178	...	...	...	1	5	0

SACRED ANIMALS AND AMULETS.

SACRED ANIMALS.

Most of the animals found in Egypt were regarded as sacred, and figures of them were worn as amulets. "The original motive," says Prof. Petrie (*Rel. of Anc. Egypt*, p. 20), "was the kinship of animals with man, much like that underlying the system of totems: [or, because man was afraid of them, as suggested by Budge.] Each place or tribe had its sacred species that was linked with the tribe; the life of the species was carefully preserved, excepting in the one example selected for worship, which after a given time was killed and sacramentally eaten by the tribe. This was certainly the case with the bull at Memphis, and the ram at Thebes." At a later period the Egyptians developed the idea that individual animals were the abodes of gods, and they believed that certain deities were incarnate in them.

THE APIS BULL.

The Apis Bull of Memphis often figures as an amulet, and is met with in larger forms in bronze, faience and stone. The remarkable ceremonies connected with the choosing and sacrifice of the Apis bulls are described in Herodotus, Pliny and Strabo. The cult was one of the oldest and certainly the most important animal cult in Egypt. The usual representations of the Memphis Bull show him as a very powerful beast, with massive limbs and body. A solar disc and uræus are placed between his horns and he wears a rectangular engraved cloth, while outline figures of vultures and scarabs are sometimes found on various parts of the body. (Fig. 25).



Fig. 25.

Apis Bull.

							£	s.	d.
252. Apis Bull for funerary offerings, on lettered alabaster plinth,									
$\frac{3}{4}$ in. high	A 204	...	...	...	...	...	1	1	0

THE MNEVIS BULL.

This was the sacred Bull of Heliopolis. It had much the same attributes as the Memphis Bull: but sometimes he appears as a man with the head of a bull.

253. Mnevis Bull in faience, on ebonized plinth, $\frac{7}{8}$ in. high	64.44	...	1	15	0
254. Another, bronze, on ebonized plinth, $1\frac{3}{4}$ in. high	71.408	...	0	15	0
255. Another, bronze, on alabaster plinth, $1\frac{1}{2}$ in. high	A 204	...	1	5	0

CAT.

The Cat was sacred to Bast the goddess of Bubastis, and was regarded as her incarnation (*v. Bast*). It's name *Mau* appears to be onomatopoeitic. Mummied cats have been found in great numbers, and figures of the animal occur in bronze,

faience, lapis, porphyry, gold, silver, etc., etc. In the Book of the Dead "mention is made" says Budge "of a cat which took up its position by the Persea-tree in Heliopolis on the night when the foes of Osiris were destroyed, and in the commentary which follows it is stated that this 'male cat' was Ra himself, and that he was called 'Mau'" (*Gods of the Egyptians, II 363*). (Fig. 26, p. 25).

256. Bronze group of 7 small Cats , arranged in a row, mounted and lettered, unique and very quaint	A 6.153	...	...	...	£	s.	d.
					7	10	0
257. Another, bronze, on lettered alabaster plinth, 2 $\frac{1}{4}$ in. high	A 5.1000	...			4	10	0
258. Another, bronze, on lettered alabaster plinth, 1 $\frac{7}{8}$ in. high, A 7.159	...				2	2	0
259. Another, bronze, on lettered ebonized plinth, about 4 $\frac{1}{2}$ in. high	A 10.269	...	...	...	6	10	0
260. Another, bronze, on lettered ebonized plinth, about 7in. high glass eyes. A piece of the highest importance	A 8.185	(Plate II., A, p. 7)	...	...	35	0	0
261. Another, bronze, on lettered alabaster plinth, about 2 $\frac{1}{2}$ in. high	A 8.182	...	...	...	5	5	0
262. Another, faience, on lettered ebonized plinth, 1in. high	A 5.123	...			2	15	0
263. Another, bronze, on lettered alabaster plinth, about 2 $\frac{7}{8}$ in. high	A 5.101	...	...	...	3	10	0

APE.

The Ape "was regarded," says Prof. Petrie, "as the emblem of Tehuti (*q.v.*) the god of wisdom: the serious expression and human ways of the large baboons are an obvious cause for their being regarded as the wisest of animals." (Fig. 27, p. 25).

264. Dog-headed Ape, companion of Thoth , in bronze gilt, on lettered alabaster plinth, 1 $\frac{3}{4}$ in. high	A 216	...	...	...	1	5	0
265. Glass Ape, on lettered polished plinth, 1 $\frac{3}{8}$ in. high	A 216	...			0	15	0
266. Another, faience, on lettered ebonized plinth, 2 $\frac{1}{4}$ in. high	456.1777				1	10	0
267. Another, on lettered ebonized plinth, about $\frac{3}{4}$ in. high	69.260	...			0	15	0
268. Winged Ape, on lettered ebonized plinth, about 2 $\frac{1}{8}$ in. high	A 10.246				0	15	0
269. Cynocephalous Ape, on lettered ebonized plinth, about 3in. high	A 9.232	...	...	...	1	12	6

HIPPOTAMUS.

The Hippopotamus was regarded as sacred from very early times, and the Hippopotamus goddess Ta-urt (*q.v.*) was, says Budge, "practically identified as a form of every great goddess of Egypt, irrespective of the probability of her being so." (*Gods of the Egyptians, II 359*.) Rarely she appears as the female counterpart of Set.

270. Small Head of a Hippopotamus , in hematite	1	5	0
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DUCK.

271. Duck, figure in bronze , for funeral offerings, on lettered alabaster plinth, finely patinated	A 222	0	15	0
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FIG.

The Pig is thought to have been sacred to Set (*q.v.*), who once took the form of a black pig, and probably for that reason the animal is described as the abomination of Horus, the destroyer of Set. Herodotus when in Egypt saw a herd of pigs treading in the seed, and he states that the Egyptians regarded the touch of the animal as contaminating.

					£	s.	d.
272. Pig, in faience, 1 in. high	64.51	...	...	...	0	12	6

HEDGEHOG AND SHREWMOUSE.

Both the Hedgehog and Shrewmouse were regarded as sacred by the Egyptians, and figures of them exist in porcelain and bronze. The parts which they played in Egyptian mythology is not at present known.

273. Hedgehog, in bronze, 1 in. high	75.612	1	1	0
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Fig. 26.
Cat.



Fig. 27.
Ape.

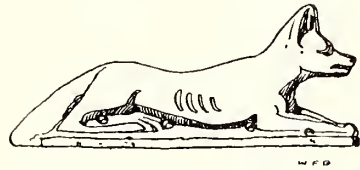


Fig. 28.
Jackal.

274. Shrewmouse, sacred to Horus, in bronze, on bronze base, mounted on lettered plinth, about $\frac{7}{8}$ in. high	A 8.198	4	10	0
275. Another, bronze, on alabaster plinth, $\frac{3}{4}$ in. high	A 11.272	...	...	1	12	6

LION AND SPHINX.

The cult of the Lion was very ancient in Egypt, and the chief centre of the cult was Leontopolis (=the lion city) where, under the New Empire, lions were kept in the temples. The Lion was associated with the sun-god Horus or Ra (*q.v.*) The human-headed Lion or Sphinx occurs in all materials and in all sizes, from the tiny amulet, to the colossus. Both the Sphinx and the Lion symbolized protection.

276. Lion in faience, mounted, $\frac{5}{8}$ in. high	461.2063	...	...	1	1	0
277. Sphinx in red faience, on lettered alabaster plinth	A 244	...	...	2	5	0

JACKAL.

"The Jackal" says Prof. Petrie, "haunted the countries on the edge of the desert, and so came to be taken as the guardian of the dead" (c.f. *Anubis*) . . . Another aspect of the Jackal was as the maker of tracks in the desert; the Jackal paths are the best guides to practicable courses, avoiding the valleys and precipices, and so the animal was known as *Up-uat*, 'the opener of ways,' who showed the way for the dead across the Western desert." (*Rel. of Ancient Egypt*, p. 24). (Fig. 28, p. 25.)

				£	s.	d
278.	Flat brown porcelain figure of a Jackal,	2 $\frac{7}{8}$ in. long	...	1	5	0
279.	Another, smaller	...	...	0	18	6
280.	Another, bronze, on plinth, 1 $\frac{1}{4}$ in. high	A 220	...	0	12	6
281.	Another, faience, on plinth, 1in. high	A 220	...	1	5	0
282.	Another, bronze, on plinth, 1 $\frac{1}{8}$ in. high	A 220	...	0	12	6
283.	Another, faience, on plinth, 1in. high	A 220	...	1	5	0
284.	Another, faience, on plinth, 1 $\frac{1}{8}$ in. high	A 220	...	1	5	0
285.	Mummy Case, surmounted by figure of Jackal	A 10.166	...	1	5	0

THE RAM.

The chief seat of the worship of the Ram was Mendes, in the Delta; and the Mendean Ram has been made famous by Pindar, Herodotus and Diodorus, though all these writers speak of the animal as a goat. The rites connected with his worship were obscure, and the cult was of more than local importance. His usual representation is a ram, with flat branching horns, which are surmounted by a uræus. He was regarded as an impersonation of Ra.

286.	Ram in faience, on ebonized plinth, 1 $\frac{1}{4}$ in. high	448.1315	...	1	10	0
287.	Another, bronze, on lettered alabaster plinth, 1 $\frac{7}{8}$ in. high	A 10.252	...	0	9	6
288.	Another, faience, on lettered alabaster plinth, 1 $\frac{1}{4}$ in. high	A 9.218	...	1	5	0
289.	Another, bronze, on plinth, $\frac{3}{8}$ in. high	72.432	...	1	1	0
290.	Another, bronze, 2 $\frac{5}{8}$ in. high	71.383	...	3	10	0
291.	Ram-headed Aegis, in bronze, part of a standard, on lettered ebonized plinth, 3 $\frac{3}{4}$ in. high	A 10.245	...	2	5	0
292.	Another, bronze, similarly mounted, 2 $\frac{3}{8}$ in. high	75.617	...	2	0	0

THE CROCODILE.

The Crocodile, which was abundant in, and on the banks of, the Nile, was deified under the name of Sebek (*q. v.*), and the Egyptians, because of its man-eating and destructive proclivities, regarded the animal as the personification of the powers of evil and of death. In some parts of Egypt it was killed, but in others, *e.g.*, Memphis and Lake Mœris, it was held sacred, tamed, and fed regularly, and adorned with jewels. Representations of the animal in various sizes and materials have been found, some of them of amulet size.

293.	Small faience figure of a Crocodile	...	...	1	5	0
294.	Small black stone ditto.	...	...	1	12	6

LYNX.

The Lynx-god was a friend of the dead, and was believed to prey upon serpents. In the Theban Recension of the Book of the Dead he takes part with the gods, including Serget and Maat, in overthrowing the fiend Apep.

	£	s.	d.
295. Small faience figure of a Lynx, 1 $\frac{1}{4}$ in. long, greenish brown	...	0	18 6

ICHNEUMON.

The Ichneumon was venerated as a destroyer of serpents and the eggs of crocodiles. His figure is found in bronze, and occasionally in porcelain.

296. Small bronze mummy-box, surmounted by figure of an Ichneumon	1	12	6
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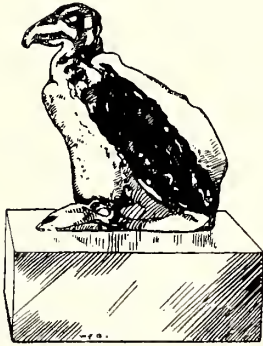


Fig. 29.
Vulture.



Fig. 30.
Hawk.



Fig. 31.
Uræus.

BENNU-BIRD.

This is a bird of the heron species, which was identified with the phoenix. It is said to have come into being from out of the fire which burned on the top of the sacred Persea Tree of Heliopolis. It typified the new birth of the sun each morning. Figures of the Bennu are met with in bronze, faience, and other materials.

297 Phœnix, sacred to the god Bennu; faience, on lettered ebonized plinth, 3 $\frac{3}{4}$ in. high \times 6 $\frac{7}{8}$ in. long	A 10.249	...	...	...	2	10	0
298. Another, bronze, mounted, 1 $\frac{3}{4}$ in. high	A 8.200	...	...	...	0	15	0
299. Another, bronze, mounted, 1 $\frac{1}{4}$ in. high	A 8.199	...	...	...	0	15	0

VULTURE (see also under Nekhebet, p. 12).

The Vulture was the symbol of various goddesses—Isis, Mut, Nekhebet, Neith, etc.—and its cult dates from pre-dynastic times. "Lord of the city of the Vulture" was one of the oldest titles of the Pharaohs, and the bird is shown hovering over

Kings to protect them: moreover, Queen-mothers have Vulture head-dresses and rows of them appear on the roofs of the tomb-passages to protect the soul. The Vulture was also the emblem of maternity and was often represented as a bird with outstretched wings, holding in each talon the symbol of life. As a protective amulet it was usually made in gold or faience. The deceased who had one of these amulets about his neck was protected by "the Mighty Lady" (*i.e.*, Isis), whose power was transferred to him. (Fig. 29, p. 27.)

						£	s.	d.
300. Figure of Vulture , in dark blue porcelain, about 2½ in. high	A 244					1	5	0

HAWK.

The Hawk was the principal sacred bird of the Egyptians, and was pre-eminently the symbol of Horus and Ra (*q.v.*). The cult goes back to pre-dynastic times and the centre of the cult was Hierakonpolis (the Hawk-city). With a human head, the Hawk symbolized the *Ba* or soul (*q.v.*). (Fig. 30, p. 27.)

301 Faience figure of an Hawk , in fine blue colour, on ebonized and lettered plinth	A 6.137	...	...	...	...	2	10	0
302. Another, bronze, on plinth, 2¾ in. high	A 9.210	...	...	...	...	3	15	0
303. Another, faience, on plinth, 1¾ in. high	A 6.137	...	...	...	...	2	10	0
304. Another, faience, on plinth, ¾ in. high	64.48	...	...	...	...	2	10	0
305. Another, faience, on ebonized plinth, 2¼ in. high	456.1779	...	...	...	...	2	5	0
306. Another, bronze, on ebonized plinth, 2¼ in. high	281	...	...	...	...	2	10	0
307. Another, faience, on lettered ebonized plinth, 5¼ in. high	A 10.250	...	...	...	...	3	15	0
308. Another, faience, 4¼ in. high. This is the most important faience figure of a hawk which has passed through our hands, and the piece would make a striking object in any collection; the blue is of the finest	A 7.169	...	...	...	...	25	0	0
309. Another, terra cotta, 4¼ in. high	459.1963	...	...	...	...	4	15	0

IBIS.

The centre of the cult of the Ibis was Hermopolis, and the bird was the emblem of Tehuti (*q.v.*). The Egyptians held the Ibis in much reverence as a serpent-destroyer. It is found in bronze, silver, porcelain, and other substances.

310. Ibis (<i>Ibis Aethiopica</i> of naturalists) in bronze, mounted and lettered, a fine figure	A 6.156	...	...	...	...	6	6	0
311. Another, faience, fine blue colour, on ebonized and lettered plinth	A 6.138	...	...	...	...	1	7	6
312. Another, faience, on ebonized plinth, 7 in. high	446.1213	...	...	...	...	0	15	0
313. Another, faience, on ebonized plinth, 7 in. high	A 6.138	...	...	...	...	1	7	6
314. Another, faience, on ebonized plinth, 1 in. high	71.397	...	...	...	...	2	5	0
315. Another, bronze, on lettered alabaster plinth, about 27 in. high. A fine important specimen	A 7.156	...	...	...	...	6	6	0

SERPENT.

Three kinds of serpents are represented on the monuments. (1). The cobra di capello (the "basilisk" of the Greeks and the *uræus* of the ancient Egyptians), which was the emblem of divine and royal authority, and is seen on the forehead of gods and kings. (2). The asp or *cerastes* and (3) the great *coluber*, which represents the Typhonian Apepi. Magic formulæ against snakes have been found in considerable numbers. (Figs. 18, p. 16 and 31, p. 27.)

316. Small bronze Mummy Box, surmounted by effigy of snake	£	s.	d.
454.1676... ..	0	15	0
317. Another, similar 454.1636	1	15	0
318. Another, similar, 1½ in. long 461.2042	0	15	0
319. Another, surmounted by figures of double bronze serpents 68.253	0	15	0
320. Another, similar 454.1635	2	10	0
321. Bronze figure of human-headed Uræus, 1¼ in high 75.615 ...	1	5	0
322. Bronze Uræus, on ebonized plinth, 1¾ in. high 75.622 ...	0	12	6
323. Another, ditto, 2½ in. high 75.616	1	12	6
324. Faience figure of Rannu, a serpent god, ¾ in. high 66.115 ...	0	15	0
325. Another, in form of woman-headed scorpion A 7.152 ...	6	10	0

FISH

Of the Fish regarded as sacred by the Egyptians, the chief were the oxyrhinchus, the latus, the phagrus or eel and the lepidotus. The city of Oxyrhinchus was the principal seat of the cult of the fish so named, which was sacred to Osiris. The latus was worshipped at Esneh, the phagrus or eel, in Upper Egypt. Mummied eels have been found in sepulchral boxes, and bronze representations of them were placed on the tops of the boxes.

326. Rare bronze figure of oxyrhinchus (part of standard) 7¼ in. long, 3 in. high, on lettered ebonized plinth A 7.177	27	10	0
327. Another, on stone plinth, about 4 in. long 75.631	3	10	0

SCARABS.

Scarabæus is the name of a genus of Coprinæ, and the typical one of Scarabœidæ. Either *Scarabæus sacer* or *S. Egyptiorum* is the sacred beetle of the Egyptians, the latter a golden-green species. Both deposit their eggs in pellets of dung, which they roll with their hind legs into a hole dug for its reception. The scarabæus and also the god represented by the beetle were called *Khepera* by the Egyptians, a word from which our English word chafer is derived. *Khepera* was a form of Ra, the sun-god, and his type and symbol was the beetle. His usual representation is a human form with a beetle upon the head, but sometimes a beetle takes the place of the human head. The primitive Egyptians associated the dung-ball of the beetle containing its eggs with the ball of the sun, which seemed to be rolled across the sky daily, and which was the source of all life. *Khepera* also symbolized the resurrection of the body. From the first the Scarab seems to have had a

mysteriously sacred character, though those bearing the name of Mena, of the I Dynasty, are said to be of a date long subsequent, and many of them are forgeries. Scarabs were of three kinds, Funeral, Ornamental, and Historical. Those of the first two classes are common, but historical scarabs are rare. Funeral scarabs usually measure from half-an-inch to two inches, and are made of green or blue faience; steatite, glazed green, blue or brown; granite, basalt, jasper, amethyst, lapis lazuli, carnelian and glass. The best class were made of fine hard green basalt, and were frequently fixed in a gold setting and hung from the neck by a fine gold wire. Ornamental scarabs were made of the same material as funerary scarabs and were engraved with scroll, spiral, twist and key patterns, which some have thought to be part of a script, the key to which is lost, and which may some day be found again. They were worn on the person as amulets, in necklaces and rings, and seem to belong chiefly to the Middle Kingdom (circa B.C. 2460-1260). Historical scarabs are mostly large, and belong almost exclusively to one reign, that of Amen-hetep III. They contain proclamations of the King relating to his marriage, to a wonderful lion-hunt, and to the boundaries of his kingdom.



Fig. 32.
Scarab.



Fig. 33.
Scarab.



Fig. 34.
Scarab.



Fig. 35 and 36.
Scaraboids.

The religious and magical significance of scarabs began to be neglected about the middle of the New Empire (circa 700 B.C.) and after the Persian period (*i.e.* from B.C. 424) their use as sacred emblems almost ceased. (Figs. 32, 33 and 34).

Our very large stock of scarabs comprises almost all periods, and includes examples in steatite, faience, bronze, basalt, granite, lapis lazuli, carnelian, amethyst, and glass. The prices range from 3/6 to £15. It is the largest dealers' stock of scarabs in the United Kingdom.

328. **Scarabs in the finest blue faience**, range from £2 : 10 : 0 (uninscribed) to £10. These are very suitable for personal wear and are in much request. £ s d

329. Large "Heart" scarabs, in stone and faience, range from £1 : 5 : 0 to £12 : 10 : 0. The most important specimen of this type at present in our stock contains eight columns of hieroglyphs very beautifully engraved, and was for many years one of the treasured possessions of an official connected with the British Museum, now deceased. The price of this scarab is £12 : 10 : 0.

330. **Egyptian porcelain Ornament**, symbol of the god Khepera, on lettered alabaster plinth, 1 1/8 in. high x 3 1/4 in. long A 244 ... 10 0

331. **Scaraboids**, of which also we have a large stock, average somewhat cheaper than scarabs. They are found in carnelian, granite, amethyst, steatite, faience and other materials. (Figs. 35 and 36).

THE THET OR BUCKLE AMULET OF ISIS.

This amulet, which was usually made of red jasper, carnelian, red glass, or any substance of a red colour, and occasionally of gold, brought to the deceased the protection of Isis and of her words of power; and also gave him access to every place in the underworld. After being dipped in water in which *ānkham* flowers had been steeped, the amulet was attached to the neck of the deceased. With it were associated the following words from the Book of the Dead: "the word of Isis, and the strength of Isis, and the words of power of Isis shall be mighty to act as powers to protect this great and divine being, and to guard him from him that would do unto him anything that he holdeth in abomination." (Fig. 37.)

					£	s.	d.
332. Thet Amulet in blue faience, very fine colour	A 202	...	...	...	1	5	0
333. Another, grey faience	A 202	...	...	...	0	9	6
334. Another, bluish-green faience	A 202	...	...	...	0	15	0
335. Another, red jasper, fine colour	A 202	...	...	...	1	0	0
336. Another, grey faience	A 202	...	...	...	0	12	6
337. Another, lapis	A 202	...	...	...	0	9	6



Fig. 37.
Thet Amulet.



Fig. 38.
Dad or Tet.



Fig. 39.
Pillow Amulet.

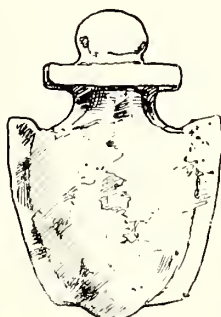


Fig. 40.
Ab Amulet.



Fig. 41.
Ab Amulet.

THE DAD OR TET AMULET.

The *Tet* amulet is thought to represent the tree-trunk in which the goddess Isis concealed the dead body of her husband; and the setting up of the *Tet* was an important religious ceremonial in connection with the worship of Osiris. It symbolized, in fact, the reconstitution of his body, the great event referred to in Chapter CLV of the Book of the Dead: "Rise up thou, O Osiris! Thou hast thy backbone, O still-heart! Thou hast the fastenings of thy neck and back, O still-heart! Place thou thyself upon thy base, I put water beneath thee, and I bring unto thee a *Tet* of gold that thou mayst rejoice therein." The *Tet*, like the Buckle amulet of Isis, had to be dipped in water in which *ānkham* flowers had lain, and was hung round the mummy's neck for its protection. The word signifies firmness, stability, preservation. (Fig. 38.)

338. Dad or Tet Amulet, in finest faience, blue	A 206	...	...	...	1	5	0
339. Another, carnelian, very fine	A 206	...	...	...	1	12	6

				£	s.	d.
340.	Another, blue faience, $1\frac{1}{4}$ in. long, fine colour	A 206	...	...	0	15 0
341.	Another, blue faience, $1\frac{3}{8}$ in. long	A 206	...	...	0	12 6
342.	Another, lapis, $1\frac{1}{4}$ in. long	A 206	...	...	0	12 6
343.	Another, dark blue faience, $1\frac{1}{2}$ in. long, fine colour	A 206	...	...	0	8 6
344.	Another, carnelian, $\frac{5}{8}$ in. long	A 206	...	...	0	9 0
345.	Another, faience, $1\frac{1}{8}$ in. long, mounted	67.193	...	...	0	7 6
346.	Another, faience, mounted	74.535	...	...	0	12 6

THE URS OR PILLOW AMULET.

The object of this amulet, which was usually made of hematite, was to "lift up" and protect the head of the deceased. The passage relating to it in the Book of the Dead runs thus: "Thou art lifted up, O sick one that liest prostrate . . . thou dost triumph by reason of what hath been done for thee . . . Thy head shall not be carried away from thee after [the slaughter], thy head shall never, never be carried away from thee." (Fig. 39, p. 31)

347.	Urs Amulet of an exceptionally large size, in alabaster, very fine, $4\frac{7}{8}$ in. high	A 1.15	...	...	...	4 10 0
348.	Another, hematite, on black plinth, $\frac{1}{2}$ in. high	(240.68)	...	...	1	0 0
349.	Another, $\frac{1}{2}$ in. high	446.1218	...	...	0	15 0
350.	Another, stone, on ebonized plinth, $\frac{5}{8}$ in. high	68.240	...	...	1	0 0

THE AB OR HEART AMULET.

This amulet, which is shaped like a little heart-shaped vase with rudimentary handles, is found in all materials, but those in red or white stone or in lapis lazuli appear to have been more especially in request. Thus Chapter XXVII of the Book of the Dead is connected with a heart amulet made of a white, semi-transparent stone; Chapter XXIX B with a carnelian heart, and Chapter XXVI with one in lapis. The preservation of the heart, the fountain of life, as well as the source and seat of good and evil thoughts, was of all importance; and without it there could be no eating of the "cakes of Osiris" in the House of Hearts on "the eastern side of the Lake of Houris." (Figs. 40 and 41, p. 31.)

351.	Ab Amulet , in brown porphyry, $1\frac{1}{4}$ in. long, rare	A 203	...	...	0	15 0
352.	Another, dark green stone, $\frac{7}{8}$ in. long	A 203	...	...	0	7 6
353.	Another, transparent carnelian, $\frac{3}{4}$ in. long	A 203	...	...	0	15 0
354.	Another, not transparent, $\frac{3}{4}$ in. long	A 203	...	...	0	7 6
355.	Another, blue faience, fine colour	A 203	...	...	0	3 6
356.	Another, faience, mounted and lettered, $1\frac{1}{8}$ in. high \times $1\frac{1}{4}$ in. wide. Fine	A 203	...	...	0	17 6

HAND AND FOOT AMULETS.

			£	s.	d.
357. Hand Amulet in blue faience, $1\frac{1}{4}$ in. long	A 237	...	...	0	12 6
358. Another, green glazed faience, 1 in. long	A 237	...	...	0	12 6
359. Another, $1\frac{1}{8}$ in. long	A 237	...	...	0	12 6
360. Foot Amulet in blue faience, 1 in. long.	Rare	...	...	0	15 0

THE USEKH OR AMULET OF THE COLLAR OF GOLD.

A very rare amulet, usually of gold, which was placed upon the neck of the mummy to give the deceased power to free himself from his bandages. The text of chapter CLVIII of the Book of the Dead reads: "O my father, my brother, my mother Isis, I am unswathed and I see. I am one of those who are unswathed and who see the god Seb." In late Ptolemaic times these were copied in porcelain.

361. Usekh Amulet in porcelain, $2\frac{1}{2}$ in. high, fine	1	5	0
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THE AMULET OF THE AKH OR KHU.

This amulet represented the sun's disc rising from the horizon. It was placed in the abdomen. Possibly it had some connection with Khu, who was a god of light.

362. Khu Amulet, in black vitreous substance but without the solar disc.					
Very rare	A 244	...	...	...	0 18 6

THE PLUMMET AND THE ANGLE AMULETS

May be taken together. The former, which was shaped like a mason's plummet, symbolizes moral integrity; the latter, rectitude.

363. Plummet Amulet in dark brown stone, rare	A 244	...	1	5	0
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THE AMULET OF THE CARTOUCHE.

"The Amulet of the Cartouche, *i.e.*," says Budge, "of the oval made of rope tied into a knot at one end, which is depicted on the monuments, and which encloses the names of royal personages, is the symbol of the 'name' of a man or woman, and it was worn with a view of preventing the name from being blotted out in the next world." (*Guide to Third and Fourth Egypt. Rooms, p. 211.*)

364. Cartouche Amulet, uninscribed, crowned with feathers, in lapis rare	A 224	...	...	...	0 12 6
365. Another, blue faience, inscribed	A 224	...	...	...	0 7 6
366. Fragment of inscribed blue Paste, with cartouche of Amasis I., on lettered ebonized plinth, 2 in. × $1\frac{1}{2}$ in.	A 34.301	...	...	4	5 0

THE AMULET OF THE SAM OR SMA.

A rare amulet, probably signifying union, with special reference to animal pleasure. It represents an organ of the human body, and its use is very ancient. Specimens occur in lapis lazuli, obsidian and other hard stones. (Fig. 42.)

				£	s.	d.
367. Sam Amulet in lapis lazuli.	Very rare	...	...	2	0	0

THE AMULET OF THE FROG.

The Frog amulet, the hieroglyphic sign for which means "myriads," is typical of teeming life and of the resurrection. It is not found in use until the XVIII Dynasty, but became common during the closing centuries of the New Empire. A Greek terra-cotta lamp found in Egypt, contains the representation of a frog, and bears the inscription, "I am the resurrection." (Fig. 43.)

368. Frog Amulet in grey stone	A.192	...	...	...	0	15	0
369. Another, in green faience	A 192	...	...	...	0	12	6



Fig. 42.
Sam Amulet



Fig. 43.
Frog Amulet.



Fig. 44.
Hez Amulet
(White Crown.)

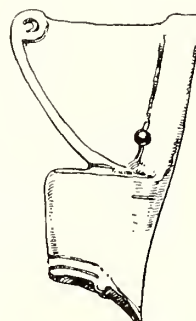


Fig. 45.
Teshet Amulet
(Red Crown.)

370. Another, in green faience, of very fine colour	A 192	...	...	...	1	5	0
371. Another, in blue faience with red eyes, a perfect and charming little specimen	A 192	...	...	...	1	12	6
372. Another, in stone, on lettered alabaster plinth, in fine condition	459.1962	...	...	...	3	15	0

THE WHITE CROWN AND THE RED CROWN AMULETS

The *Hez*, or White Crown of the South, and the *Teshet*, or Red Crown of the North, were made in faience and other substances and were worn upon the person, but their peculiar talismanic properties do not appear to be known. They denoted, of course, the sovereignties of the two Egypts, the Upper and Lower. (Figs. 44 and 45.)

373. White Crown Amulet, in pale green faience	A 208	...	...	...	0	12	6
374. Another, in blue faience	A 208	...	...	...	0	7	6
375. Red Crown Amulet, in green faience	...	...	...	...	0	7	6

THE BA, OR AMULET OF THE SOUL.

The *Ba* was the *anima*, the soul of man, which at the death of the body flew to the gods, and thus was distinct from the *Ka*, which corresponds with the *genius* of classical writers. The *Ba* was represented as a bird with human head, sometimes holding in its claws the *Ankh*, or symbol of life (*q.v.*) and the *Nif*, or little sail, which was the symbol for breath. The amulet was intended to enable the soul both to unite with the mummified body, and to be with its spirit (*Khu*) and spiritual body (*Ka*) at will. The amulet (usually in gold, inlaid with precious stones), was placed upon the breast of the mummy after some words from the Book of the Dead had been recited over it. In the course of a very long invocation the deceased prays that "the soul of the Osirian" (*i.e.* his own soul, the deceased being identified with Osiris) "may come forth before the gods, and that it may be true of voice with you" [the gods Anniu and Pehrer] "in the east of the sky, and follow unto the place where it was yesterday . . . May it look upon its natural body, may it rest upon its spiritual body, and may its body neither perish nor suffer corruption for ever!"

			ℓ	s.	d.
376. Ba Amulet, crowned, bronze, 1 $\frac{1}{4}$ in. high, rare	A 166	...	0	15	0
377. Another, bronze, mounted and lettered, 1 $\frac{1}{2}$ in. high	A 8.203	...	1	5	0

THE AMULET OF THE TWO FINGERS, AND THE LADDER AMULET.

The two fingers represented in the first-named amulet are the index and medius, and the material usually employed was obsidian or hematite. The amulet commemorates the help which Horus gave to his father Osiris, when he lifted him into heaven. The ladder up which this ascent was made was also reproduced as an amulet. Of one of the Pharaohs (Pepi I) it is said: "Pepi hath gathered together his bones, he hath collected his flesh, and he hath gone quickly into heaven by means of the Two Fingers of the god of the Ladder." (*i.e.* Horus.)

378. Amulet of Two Fingers, in hematite, 3in. long.	A 237	...	1	5	0
379. Another, in obsidian, 2 $\frac{1}{2}$ in. long	A 237	...	1	5	0

THE NEFER AMULET.

The Nefer Amulet probably represents a musical instrument, and signifies happiness, good luck, &c. It was made in various materials, and strung on necklaces and strings of beads.

380. Nefer Amulet in fine blue faience	1	12	6
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THE ANKH OR AMULET OF LIFE.

Perhaps the most sacred and important of all the amulets was the *Ankh*. Dr. Budge, who entirely scouts the theory of its phallic origin, observes that "whatever it may represent, it certainly symbolizes 'life'; every god carries it, and it seems, even in the earliest times, to be a conventional representation of some object which in the remotest period had been used as an amulet." (*Egyptian Magic*, p. 58.) It has been found in every kind of material, and, like the Nefer, was largely worn as a necklace pendant.

381. Ankh Amulet in blue faience, 3 $\frac{5}{8}$ × 2 $\frac{1}{4}$ in. Of exceptionally fine colour	A 1.14	1	5	0
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THE UAZ OR PAPYRUS SCEPTRE AMULET.

This was another of the neck ornaments of the deceased, to whom it was intended to give vigour and renewal of youth. In the ritual of the Book of the Dead, Thoth places the amulet in the hand of the deceased, who says: "It is in sound state and I am in sound state, it is not injured and I am not injured, it is not worn away and I am not worn away." The amulet is usually in blue or green porcelain, or in matrix of emerald. (Fig. 46.)

				£	s.	d.
382.	Uaz Amulet in green faience.	Fine colour, 2½ in. long.	A 200...	1	1	0
383.	Another, in matrix of emerald, 1 in. long	A 200	...	0	18	6
384.	Another, in faience, mounted as pendant	A 200	...	0	12	6
385.	Another, of the finest blue faience	A 200	...	1	5	0

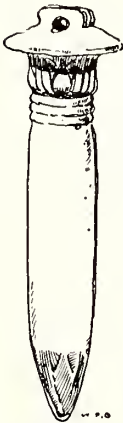


Fig. 46.

Uaz Amulet.

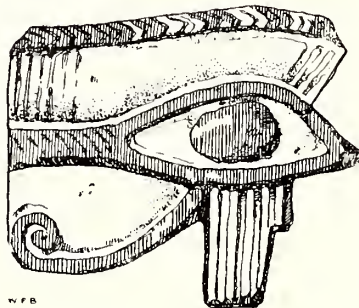


Fig. 47.

Utchat Amulet.

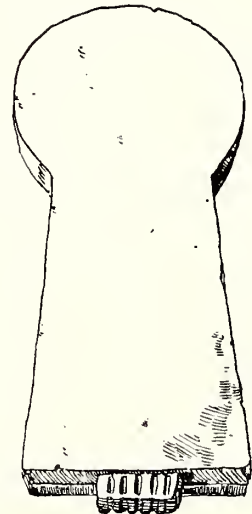


Fig. 48.

Menat Amulet.

THE UTCHAT OR EYE-OF-HORUS AMULET.

This amulet was common in all periods of Egyptian history, and was made in every material, though the rubric of the Book of the Dead enjoins that it shall be made of lapis lazuli or of *mak* stone. The Utchat is of two kinds, one facing to the left and the other to the right; the former represents the moon, and the latter the sun. Budge gives an interesting example of the use of this amulet which occurs in a Greek spell for the discovery of a thief, dating from the fourth Century A.D. After an elaborate prescription in which the juices of herbs, a wooden hammer, and certain terrible and mystic words play an important part, we have a picture of the *Utchat* flanked on both sides by a magical arrangement of vowels, and the spell continues: "Render up the thief who has stolen such and such a thing; as long as I strike the

eye with this hammer, let the eye of the thief be smitten and inflamed until it betrays him." The amulet was also worn as a protection from the Evil Eye. (Fig. 47.)

					£	s.	d.
386.	Eye of Horus Amulet , pierced in blue and black faience	A 150			0	15	0
387.	Another, fine colour	A 150	...	...	0	15	0
388.	Another, in green faience	A 11.281	...	...	0	12	6
389.	Another, in the finest coloured blue faience	A 150	...	...	0	15	0
390.	Another, in granite	A 150	...	...	0	7	6
391.	Another, in white, blue and black glass	309.176	...	...	0	15	0
392.	Another, in lapis. Fine colour	A 150	...	...	0	12	6
393.	Another, in carnelian. Very fine	A 150	...	...	0	15	0
394.	Another, large, in green glazed earthenware, $3\frac{3}{4}$ in. \times $3\frac{1}{4}$ in.	460.1984			0	12	6

THE AMULET OF THE MENAT.

This amulet was most frequent in Saite times, and was symbolic of nutrition strength, and the powers of generation and reproduction. The sight of it was supposed to drive away care. (Fig. 48.)

395.	Menat Amulet in pale green faience , $2\frac{1}{2}$ in. long	(A 218)	...	0	12	6
396.	Another, in pale green faience, $1\frac{7}{8}$ in. long	A 218	...	0	6	0
397.	Another, in pale blue glazed faience, $1\frac{1}{4}$ in. long	A 218	...	0	6	6
398.	Another, with Aegis of Hathor and symbolic eye on plinth	A 218		2	5	0

ANCIENT EGYPTIAN NECKLACES.

399.	Egyptian Necklet , consisting of faience beads of fine blue colour, alternating with orange ditto; the centre has a pendant in form of fruit between two eye-beads. In case	125.236	...	...	3	15	0
400.	Egyptian carnelian Bead Necklet , divided by 14 gold beads and 14 egg-shaped brown faience ditto; a scaraboid in the centre inscribed with hieroglyphs. In case	126.281	...	...	4	10	0
401.	Necklace of carnelian Beads , divided into sets of 10 by single amethyst ditto; two antique gold drop pendants on each side of the central amethyst pendant. Date about 100 B.C. In case	A 63.59			4	0	0
402.	Egyptian amethyst and carnelian Necklace with diamond-shaped centre bead, and four plain gold ditto. About 1500 B.C. In case	A 63.54	...	...	7	10	0
403.	Carnelian elongated bluish-grey Bead Necklace with three pierced gold beads interspersed, and carnelian amphora pendant. In case	120.17	...	...	5	10	0
404.	Early ruby-glass Bead Necklace with carnelian pendant god between two ribbed gold beads. A very quaint and artistic Necklace. In case	c 60.5	...	...	3	15	0
405.	Egyptian blue faience Bead Necklace , separated by red faience and gold beads; with five drop pendants. In case	120.4	...	...	7	10	0

		£	s.	d.
406.	Necklace of pale green and ruby-coloured Beads, alternating in pairs, with three central elongated gold beads. In case 128.409	4	10	0
407.	Necklace of elongated blue Beads, divided by white ditto, and with centre composed of dark blue and gold beads. XXVI Dynasty. In case A 64.72	4	15	0
408.	Necklace of very fine dark and light blue Beads, running in pairs, with two central elongated gold beads. In case A 64.69 ...	6	10	0
409.	Necklace of 28 green faience Beads interspersed with 27 large flat discs. In case A 61.21	4	5	0
410.	Necklace of blue unglazed elongated Beads interspersed with blue and gold beads and with scaraboid pendant. In case 126.275	3	15	0
411.	Necklace of fine blue glazed elongated Beads, alternating with garnet ditto, and with small gold pendant. The blue beads 1500-1200 B.C. In case A 64.73	3	15	0
412.	Necklace of pale blue unglazed elongated Beads, with five gold beads, and inscribed scaraboid in form of a rabbit. In case 126.276	3	15	0
413.	Necklace of elongated blue and brown faience Beads with six gold pendants A 64.70	3	15	0
414.	Necklace of white elongated Beads interspersed with fine blue globular and disc beads and two central gold beads. In case A 64.66	4	5	0
415.	Very fine carnelian Necklace composed of oval carnelian beads interspersed with 26 amphora as pendants and central Ab charm. Very fine colour A 63.53	12	0	0
416.	Another, carnelian, separated by gold beads, and with two specimen beads for centre C 61.21	8	10	0
417.	Necklace of fine glazed blue faience Beads, separated by gold discs A 62.40	5	10	0
418.	Necklace of blue and grey elongated faience Beads with 16 various coloured fruit pendants, and central pendant of Bast 121.56	2	5	0
419.	Another, pale blue faience, divided by fine carnelian beads, and with scarab pendant A 63.50	4	10	0
420.	Necklace of amber-coloured Beads, found at Secondi. Each bead divided by three blue discs A 62.33	3	15	0
421.	Necklace of purple-coloured old glass Beads, interspersed with pale green beads A 65.82	2	5	0
422.	Necklace of pale blue faience Beads, interspersed with dark brown beads and four gold ditto. With "sacred bull" as pendant 129 417	3	15	0
423.	Necklace of very fine blue glazed faience Beads, interspersed with small circular ditto, and central faience pendant A 60.16 ...	0	12	6
424.	Necklace of blue faience Beads, alternating with carnelian beads in sets of three A 64.76	0	7	6
425.	Curious Egyptian Necklace of blue and green faience Beads and with seven long faience pendants 126.289	1	5	0

ANTIQUES

				£	s.	d.
426.	Another, of dark brown beads, with 15 long pendants of the same colour alternating with green 127.354	...	...	2	10	0
427	Necklace of melon-shaped blue Beads , interspersed with brown beads, with amulet pendant in red stone, representing the girdle of Isis c 60.10	...	...	2	0	0
428	Necklace in fawn-coloured Beads divided by green glass ditto and with a "Sacred Eye" pendant, surmounted by Sphinx; the latter a rare form 106.299	...	...	2	10	0
429.	Double row of blue Beads , circa 1500 B.C. Some of very fine colour A 63.52	...	...	0	7	6
430.	Another, of blue and yellow faience Beads, separated by small carnelian ditto 121.39	...	...	2	0	0
431.	Necklace of Egyptian Beads , 1500 to 1000 B.C. N.S.	...	...	0	4	6
432.	Necklace of cream-coloured disc Beads , and fine iridescent blue ditto, with 22 gold beads A 61.26	...	...	6	10	0
433.	Another, of ruby glass and fawn-coloured Beads. Uncommon A 60.4	...	...	1	15	0
434.	Very fine Necklace , composed of 19 Egyptian Scarabs, Hyksos type 129.435	...	...	7	10	0
435.	Another of 20 Hyksos Scarabs engraved with animals and separated by blue disc beads. A charming necklace 120.23	...	...	12	10	0
436.	Necklace of very early Egyptian granite Beads , interspersed with blue and gold ditto A 62.37	...	...	3	15	0
437.	Necklace of light green and yellow egg-shaped Beads , divided by ancient gold beads A 60.11	...	...	7	10	0
438.	Charming Necklace of grey-ribbed faience Beads , separated by gold discs: the pendant a fine blue faience bead with gold crescent-shaped ornament A 62.32	...	...	4	5	0
439.	Necklace of oval amethyst Beads alternating with round ditto and with central finish of two gold beads, and an inscribed faience amulet 126.297	...	...	7	10	0
440.	Necklace of ancient carnelian Beads in sets of three, divided by unglazed blue faience ditto, and with inscribed pendant 126.293	...	...	4	15	0
441.	Necklace of blue and dark brown faience Beads , with carnelain bead as centre, and 12 pendants in the form of mummies A 64.79	...	...	2	12	0
442.	Egyptian necklace of stone grey Beads , separated by five fine blue discs, artistic design c 60.8	...	...	2	12	6
443.	Necklace of small flat Beads , of various shades and colours, with Egyptian flower shaped pendant 128.369	...	...	1	15	0
444.	Necklace of oval shaped faience Beads , divided by circular disc beads of the rare blue colour 125.234	...	...	4	10	0
445.	Necklace of large unglazed blue faience Beads , with pendant triad of gods, Nephthys, Harpocrates and Isis A 63.47	...	...	3	15	0
446.	Necklace of carnelian and blue faience Beads , of very fine colour 120.29	...	...	3	10	0

EGYPTIAN OBJECTS IN GOLD.

		£	s.	d.
447.	Gold figure of Tuamautef, the jackal-headed god of the under-world (<i>q.v.</i>), 2in. high. Very rare 64.16 ...	5	10	0
448.	Gold figure of an Egyptian Official, wearing the characteristic head-dress and long wig, a beautiful and complete figure A 2.46 ...	4	10	0
449.	Set of 4 gold amulets of Seb (<i>q.v.</i>), each consisting of a double duck's head with gold wire loop for suspension. From an ancient Egyptian necklace 16, 49, 50, 51 and 52 ... The set	5	5	0
450.	Pair of Bes amulets in gold (<i>vide</i> "Bes" under gods), beautifully and elaborately chased, very rare 16.47 ...	3	3	0
451.	Utchat or Sacred Eye amulet in gold, from an ancient Egyptian necklace (<i>vide</i> "Utchat" under amulets) 16.53 ...	2	10	0

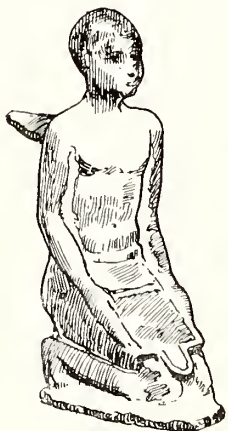


Fig. 49.

Kneeling Figure of Priest.

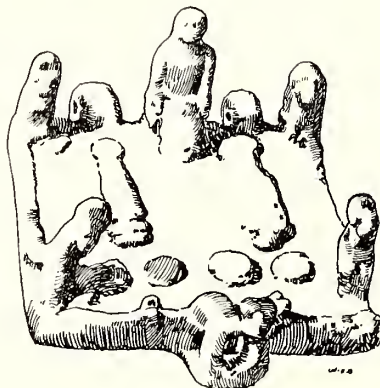


Fig. 50.

Table of Offerings.

MISCELLANEOUS EGYPTIAN OBJECTS.

452.	Bronze kneeling figure of an Egyptian Priest, with tray for offerings on his lap, 3in. high, on plinth (Fig. 49) ...	3	10	0
453.	Another, with hands raised, 2½in. high, on plinth 74.575 ...	2	10	0
454.	Rectangular bronze Table of Offerings, with kneeling figure of Priest at one end and figures of cats at the four corners, 3in. long x 2¾in. wide (Fig. 50) 408.41 ...	1	15	0
455.	Vase-shaped Alabastron, ovate body, tapering to a point. The material a pale green stone, shading into white, 4½in. high, upwards of 5,000 years old 200.3 ...	3	15	0

- | | | | | | £ | s. | d. |
|------|--|---------|-----|-----|-----|-----|-----|
| 456. | Cup-shaped Alabastron with foot , the cup with raised concentric rings. Height $2\frac{1}{4}$ in. | 200.5 | ... | ... | 3 | 0 | 0 |
| 457. | Another, similar, but without foot, $1\frac{3}{4}$ in. high | 200.7 | ... | ... | 1 | 7 | 6 |
| 458. | Two-handled vase-shaped Alabastron , in mottled green stone, about $3\frac{1}{2}$ in. high | 200.24 | ... | ... | 5 | 10 | 0 |
| 459. | Block stone Alabastron with handles , $2\frac{1}{4}$ in. high | ... | ... | ... | 2 | 5 | 0 |
| 460. | Greenish-grey stone Alabastron , $2\frac{1}{8}$ in. high | ... | ... | ... | 2 | 10 | 0 |
| 461. | Large Alabaster jar , found at Canopus, 11in. high, Ranger Lawrence collection | 201.107 | ... | ... | 9 | 10 | 0 |
| 462. | Another, two handled, Ranger Lawrence collection, 11in. high | 201.110 | ... | ... | 7 | 10 | 0 |
| 463. | Alabaster bowl , with rudimentary handles, forming scrolls, $\frac{1}{4}$ in. diam, $1\frac{1}{8}$ in. deep (Fig. 51) | 201.60 | ... | ... | ... | ... | ... |

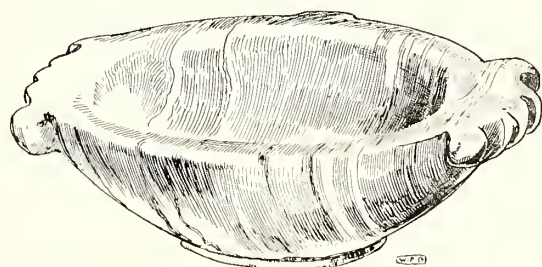


Fig. 51.
Alabaster Bowl.



Fig. 52.
Two-handled Ampulla.

- | | | | | | | | | |
|------|---|---------|-----|-----|-----|----|----|---|
| 464. | Curious slab in Alabaster , roughly shaped to the figure of man | 201.101 | ... | ... | ... | 4 | 10 | 0 |
| 465. | Ancient Egyptian jug-shaped Vessel , in marble, one handled; perfect condition, $4\frac{1}{4}$ in. high. From the Rome collection | A 70.1 | ... | ... | 27 | 10 | 0 | |
| 466. | Ointment Pot , with engraved scene representing Anubis and Ptah receiving offerings; a funeral boat and other figures in design. On lettered alabaster plinth, $1\frac{1}{4}$ in. long \times $\frac{7}{8}$ in. wide \times $\frac{3}{8}$ in. high | A 244 | ... | ... | 3 | 10 | 0 | |

- | | | £ | s. | d. |
|--|-------------|-----|-----|---------|
| 467. Ancient Egyptian toilet box, with sliding lid inlaid with bands of ivory; each band of ivory decorated with engraved circles. A curious and rare piece of the Ptolemaic period, $5\frac{1}{2}$ in. long \times $3\frac{1}{2}$ in. wide \times 4in. high. In fine condition | A 82.9 | ... | ... | 9 10 0 |
| 468. Frame of Mummy-case paintings, consisting of three pieces. (1) The pectoral, including not only an elaborately illuminated semi-disc, but various symbolic figures above and below, 10in \times 14in. (2) and (3) A pair of rectangular leg pieces, each painted with the four gods of the canopic jars: Mestha, Hapi, Tuamutef and Qebhsennuf, and with duplicate figures of Isis. From Illahun, excavated by Professor Flinders Petrie. Size of each, $16\frac{1}{2}$ in. \times $4\frac{1}{2}$ in., full | A 86.1 | ... | ... | 7 10 0 |
| 469. Ancient Egyptian oblong toilet or jewel box, each side surrounded with band of colour, complete with lid. 4in. long \times $2\frac{3}{8}$ in. wide \times 3in. high | 280.21 | ... | ... | 1 10 0 |
| 470. Ancient Egyptian wooden Ushabti Box, painted on three of the four sides with representations of the man-headed, the hawk-headed, and the jackal-headed gods of the Underworld, and with lid surmounted by a carved wood figure of a hawk, $22\frac{1}{2}$ in. high | 459.1969... | ... | ... | 10 10 0 |
| 471. Terra cotta two-handled Ampulla (one handle missing, with bas-relief representing St. Menas or Mennas, an Egyptian martyr decapitated during the Diocletian persecution, between two camels. "The legend," says Mr. C. H. Read, "relates that the saint's body was placed upon a camel which was let loose to follow what course it chose; and that in the place where the camel stopped, some miles from Alexandria, a grave was made and a shrine subsequently built." (Fig. 52) | ... | ... | ... | 3 15 0 |
| 472. Ancient Egyptian Ampulla, in green-glazed pottery, flat circular body with decoration in incised lines and hieroglyphic inscription down the front, $3\frac{1}{4}$ in. high (Fig. 53) | 231.361 | ... | ... | 3 15 0 |
| 473. Ancient Egyptian Situla, or votive bucket, in silver, $6\frac{3}{8}$ in. long, with ancient inscription round the neck, swing-mounted on ebonized plinth | 224.6 | ... | ... | 25 0 0 |
| 474. Another, bronze, unmounted, $4\frac{1}{4}$ in. high | 452.1586 | ... | ... | 1 15 0 |
| 475. Another, bronze, with handle, B.C. 200, mounted, 5in. long | 76.649 | ... | ... | 1 15 0 |
| 476. Another, ornamented with figures of Egyptian gods and goddesses, bronze, on lettered alabaster plinth, $3\frac{1}{4}$ in. high, with handle | A 5.70 | ... | ... | 1 10 0 |
| 477. Another, bronze, mounted, 3in. long | 76.651 | ... | ... | 1 15 0 |
| 478. Another, ornamented with figures of gods, etc., on lettered and ebonized plinth, 6in. high, very fine | A 70.9 | ... | ... | 7 10 0 |
| 479. Another, bronze, with handle, on plinth, $2\frac{3}{4}$ in. high | 67.181 | ... | ... | 0 15 0 |
| 480. Another, bronze, on lettered alabaster plinth, $2\frac{1}{4}$ in. high | A 10.248 | ... | ... | 0 15 0 |

ANTIQUES

					£	s.	d.
481.	Another, blue faience, on ebonized plinth, 1 $\frac{1}{4}$ in. long	15.16	...	...	1	10	0
482.	Another, bronze, on ebonized plinth, about 2 $\frac{1}{2}$ in. long	75.639	...	...	1	15	0
483.	Ancient Egyptian Pectoral, with hawk's head, crowned, 1 $\frac{3}{4}$ in. high	75.614	...	...	1	5	0
484.	Ancient Egyptian glass Armilla, yellow-green, with yellow and green markings on red ground, about 2$\frac{1}{4}$in. diam.	43.9	...	...	1	1	0
485.	Another, with yellow and brown bands, about 1 $\frac{3}{4}$ in. diam.	43.49	...	...	0	15	0
486.	Another, plain, black, about 2in. diam.	43.40	...	...	0	5	6
487.	Another, blue with yellow, red, black and white stripes, about 2 $\frac{3}{4}$ in. diam.	43.50	...	...	0	15	0



Fig. 54.
Egyptian Situla.



Fig. 53.
Egyptian Ampulla.



Fig. 55.
Egyptian Glass Armilla.

488.	Another, blue with yellow, red, black and white stripes, about 2 $\frac{1}{2}$ in. diam.	43.52	...	...	...	0	15	0
489.	Another, plain, black, about 2 $\frac{5}{8}$ in. diam.	43.41	...	...	...	0	7	6
490.	Another, yellow with red, black and white stripes, about 2 $\frac{1}{2}$ in. diam.	43.51	...	...	...	1	5	0

491. Ancient Egyptian bronze Bangle, engraved	A 82.11	...	£	s.	d.
			3	15	0
492. Ancient Egyptian bronze Armilla	43.18	...	...	1	5 0
493. Another	65.18	...	...	0	15 0
494. Ancient Egyptian bronze Bangle, engraved	A 82.12	...	3	15	0
495. Ancient Egyptian Ring in faience, 1 $\frac{3}{4}$ in. \times $\frac{3}{4}$ in.	89.415	...	1	10	0
496. Ancient Egyptian bronze Seal	89.409	...	2	5	0
497. Another	89.411	...	2	5	0

TEXTILE FABRICS.

A large collection of **Ancient Egyptian and Coptic Textile Fabrics and Mummy accessories** (pillows, cords, etc.) some painted, others with worked designs in colours and monochrome, and others plain. Many of these objects are complete, even to the fringes, and are of considerable size. Every piece is suitably mounted. The prices range from 5/- to £10 os. od. "In the III and IV Centuries after Christ," says Budge, "it became the fashion to sew on to mummy shirts and shrouds squares or discs of coloured thread or wool-work, and, at a later period, squares of silk. The home of this industry was Akhmim, or Panopolis, in Upper Egypt." The objects above referred to are of this type.

- | | | | | | |
|--|---------|-----|---------|----|-------------|
| 498. Ancient Egyptian crescent-shaped Pillow, stuffed with flock; the pillow-case with raised embroidery. The pillow is suitably mounted in a modern glazed hanging case | 397.66 | ... | 1 | 10 | 0 |
| 499. Another, not in such good condition, but with gold worked into the embroidery, similarly mounted | 397.67 | ... | 1 | 10 | 0 |
| 500. A large piece of ancient Egyptian Bead-work, 2ft. 7in. long \times about 6in. wide, in beautiful condition. The beads are, for the most part, the very fine blue porcelain ones of tubular form; but they are interspersed by small disc-shaped beads of the same colour. The piece, whether on account of colour, completeness or design is one of the most important we have ever handled | A 64.74 | ... | 4 | 15 | 0 |
| 501. A small collection of old Coptic Caps, some in patchwork, others silk-embroidered. Each cap mounted in a modern glazed-oak case | ... | ... | From £1 | 10 | 0 to 2 10 0 |
| 502. Ancient Egyptian Artist's Palette, in white marble, with three divisions for colours, also a marble Muller for grinding the colours. Museum pieces. Rare | 148.1 | ... | 17 | 10 | 0 |
| 503. Another, with two divisions for colours | 148.2 | ... | 12 | 10 | 0 |
| 504. Another, in finely veined alabaster, with three holes for colour-pots. From Canopus. Ranger Lawrence collection | 148.3 | ... | 7 | 10 | 0 |

ANTIQUES

505.	Ancient Egyptian limestone Slab , with portion of a head in low relief, and hieroglyphic inscriptions reading: "May I be by thy hand (?) may I have my fill of the tchefau food; may I be held as an honoured being, and live upon the winds [of the] North, like those beatified spirits [of thine]." An extremely interesting Museum piece, from the Ranger Lawrence Collection	266.27	...	...	...	£	s.	d.
						3	15	0
506.	Another, limestone, also inscribed	...	...	...	...	1	15	0
507.	Another, limestone, with figures in low relief illustrating the Judgment in the Hall of Osiris, and other subjects connected with the ritual of the dead. A complete and highly interesting piece.	12½in. × 13in.	266.16	...	...	15	0	0
508.	Ancient Egyptian bronze Sistrum , surmounted by figure of a (?) Jackal, the handle terminating with a crowned head of Bast or Sekhet. Injured by corrosion. Rare.	9½in. long	408.56	...	...	3	15	0
509.	Marble head , from Egypt, on lettered ebonized plinth, ¾in. high × 1in. wide	A 212	...	...	...	1	5	0
510.	Limestone head , XVIII Dynasty, on ebonized plinth, about 1in. high	A 10.267	...	...	...	1	5	0
511.	Chinese bottle , found in Egypt (about XIII Cent., A.D.) in faience on lettered ebonized plinth, about 1½in. high	A 70.10	...	...	...	4	10	0

FINGER RINGS.

512.	Dark blue faience Ring , Ptolemaic Egyptian, with figure of running goat	429.564	...	...	...	1	12	6
513.	Green faience Ring , child's size, the bezel in form of a cartouche with inscription, about XXIV Dynasty	A 24.83	...	...	...	0	7	6
514.	Bright blue faience Ring , child's size, with bezel in the form of a sacred eye, XVIII Dynasty, a beautiful and well-preserved example	428.533	...	...	...	1	5	0
515.	Another, equally fine, adult's size, with bezel in the form of a sacred eye, repaired	83.149	...	...	...	1	5	0
516.	Another, duller blue, adult's size, with bezel in the form of a sacred eye	428.534	...	...	...	1	2	6
517.	Another, fine blue, adult's size, vesica-shaped bezel	431.656	...	...	...	1	5	0
518.	Green stone inscribed Scarab , gold-mounted as ring, the shank modern, the scarab works on a swivel, so that the engraved facet can be worn next the finger or outwardly as a seal	A 24.75	...	...	...	4	5	0

			£	s.	d.
519.	Small green faience Scarab , swivel mounted as ring, gold shank and setting modern, the scarab engraved with seated figure of Maat and Neb sign below. A charming ring A 24.73	4	15	0	
520.	Very fine blue Scarab , uninscribed, gold mounted as ring in the Egyptian manner, shank and setting modern A 25.90... ..	5	10	0	
521.	Green faience Scarab , swivel mounted as ring, gold shank and setting modern, the scarab inscribed with figures of hawk and other hieroglyphs. A very handsome ring 52.696	5	10	0	
522.	Extremely fine green faience Scarab , gold mounted as ring, swivel movement, the scarab inscribed A 31.239	9	10	0	
523.	Another, similarly mounted, but with fixed bezel, inscribed with uræus and plume. The scarabs in this and the foregoing rings are quite exceptional for colour and condition A 31.238	9	10	0	

OBJECTS FROM THE EUPHRATES DISTRICT.

524.	Ancient Assyrian Tile with heroic size profile head of a king , in bas-relief, 2½in. high × 2½in. wide. A beautifully complete and elaborately carved head, excavated at Nineveh about 50 years ago. The king wears a dome-shaped helmet with two horns, a long drop earring and a necklace; his hair and beard are elaborately curled in the conventional manner. (Fig. 56)	350	0	0	
525.	A small collection of cylinders in hematite, carnelian, crystal, onyx, lapis, mostly with cuneiform inscriptions or with figures of gods, &c. The prices range from 25/- to	12	10	0	
526.	Black stone figure of a woman , covered with writing in the cuneiform characters, 6½in. high A very curious piece, found in Bagdad in 1903 144.27	10	0	0	
527.	Spindle-shaped piece of hematite , ½in. long, fully inscribed in cuneiform characters. A very unusual piece	7	10	0	
528.	Gold Head , found in the Euphrates district, gold mounted as ring, the shank modern, the head may be Sassanian, and is well executed in thin gold 83.182	3	10	0	
529.	Archaic Babylonian clay contract Tablet , dated on the left hand edge, but no king's name recognisable, date about 2000 B.C., 2¾in. × 1¾in. St. Chad Boscowan collection A 40.2	1	12	6	
530.	Another, with cuneiform inscription back and front, 1½in. square, same collection 55.35	1	5	0	
531.	Babylonian clay Tablet , uninscribed, with impressions of instruments here and there. St. Chad Boscowan collection A 40.5	0	7	6	

532. Another, from Sippara. The tablet is a contract concerning produce, date about 2000 B.C.: the inscription is almost obliterated by the cylinder seal of one of the contracting parties having been run over it, otherwise perfect. St. Chad Boscowan collection
- | | | | | | | |
|--------|-----|-----|-----|-----|------|-----|
| A 40.7 | ... | ... | ... | ... | ... | ... |
| | | | | | 2 10 | o |



Fig. 56
Ancient Assyrian Tile.

- | | | |
|------|---|---------------------|
| 533. | Another, about 1½ in. × 1¼ in., with inscription relating to a contract, about 2000 B.C. St. Chad Boscowan collection | A 40.3 ... o 15 6 |
| 534. | Fragment of the clay Envelope of a Babylonian Tablet, with cuneiform inscription and figures of gods, demons, &c., in relief, very interesting | A 40.4 1 7 6 |

THE foregoing objects only comprise a portion of our Egyptian, Babylonian and Assyrian stock. Any enquiries relating to objects not listed here will receive immediate attention.

A SELECTION OF
GREEK, ROMAN
—PHŒNICIAN—
AND ETRUSCAN
ANTIQUES



Fig. 57.
Bronze Statue from Lake Nemi.

GREEK, ROMAN, PHOENICIAN AND ETRUSCAN OBJECTS.

THE FAMOUS BRONZE STATUE FROM LAKE NEMI.

This Statue is of a goddess or deified Empress, and was found in the famous submerged pleasure galley of Caligula in Lake Nemi. This now world-famous statue, which measures 3ft. in height, is the largest absolutely perfect bronze figure of a goddess known, and is by far the most important object that has yet been recovered from the lake, whether on account of the marvellous completeness and patination of the figure, or its artistic beauty. The statue, indeed, has already been recognized as taking rank with the most famous discoveries of modern, or, in fact, of any time.

It has been thought that the statue represents Diana, Caligula's favourite goddess, who had a temple at Nemi; but it seems equally probable that the Emperor's sister Drusilla, daughter of Germanicus, is the person intended. Caligula's affection for Drusilla, and the illicit connections between them, are matters of history, and when she died at the early age of 22, he deified her. This view is strengthened by the fact that the dress of the figure is curiously similar to that of the famous marble statue of Drusilla at Munich, and the attitude of both figures is almost identical.

Apart from this interesting question, the bronze is unique—unique in the world—and the piece would form without doubt a priceless gem in any museum or private collection.

In December last Messrs. Spink & Son were honoured with a command to show the statue to his late Majesty the King, and it was removed for the purpose to the Indian Chamber at Buckingham Palace, where His Majesty saw it, and expressed the greatest interest and even enthusiasm. The fullest published account of the bronze up to the present time is from the pen of the eminent French savant, Professor Salomon Reinach, and appeared in last year's *Revue Archæologique*. (Fig. 57)

£25,000 0 0

(To be seen on presentation of private card.)



Fig. 58.

Very Fine Bronze Votive Figure.

OTHER BRONZES.

535. **Very fine bronze Votive Figure**, beautifully patinated, from Caligula's pleasure galley. Roman. Found at the same time as the statue described above. $7\frac{3}{4}$ in. high. A collector's specimen. (Fig. 58) ... 375 0 0

536. **Archaic Etruscan bronze figure of Heracles**, 5in. high. The hero-god is represented with arms raised in fighting attitude, and he wears over his head and shoulders the lion's skin. (Fig. 59) 247.178 25 0 0



Fig. 59.

Archaic Etruscan Bronze Figure of Heracles.

537. **Roman bronze Statuette of an Athlete**, $3\frac{3}{8}$ in. high, on marble column. Arms and half of left foot missing. A nice little bronze, anatomically good 247.162 ... 3 10 0

538. **Exceptionally fine bronze Statuette of Zeus**, Græco-Roman, about 5in. high. Found at Leicester Fosse, the site of a Roman camp. The right arm missing, the breasts appear to have been originally jewelled, and the whites of the eyes were in silver, portions of which still remain. A highly important and desirable piece (Fig. 60)

539. **Bronze Head of a Duck**, Greek, the neck terminating in two processes something like a fish's tail, towards one of which the head is inclined so that the end of the bill just touches it. A very curious, probably unique piece, about 5in. long, very artistically finished c 67.63 12 10 0

540. **Bronze figure of a seated Dog**, Roman, very charming. $2\frac{3}{4}$ in. high \times $1\frac{3}{8}$ in. long, finely patinated. From the Mangier collection c 2.35 ... 4 15 0

541. **Circular bronze Wine Strainer** with beautifully chased serpentine handles terminating as dogs' heads. Greek of good period c 67.62 ... 12 10 0

542. **Bronze Olpe**, Etruscan, $7\frac{3}{4}$ in. high; found at Cameiros, Rhodes. A small portion of the foliate ornament of the handle is missing and there is a slight but easily reparable fracture along one of the lines of the incised pattern. Circa. 500 B.C. 225.100 ... 4 0 0



Fig. 60.

Bronze Statuette of Zeus.

- | | | £ | s. | d. |
|------|---|-----|----|------|
| 543. | Fine Etruscan bronze Cooking Pan ; the handle consisting of a man supporting on his upraised hands two rams, and standing on a ram's head. Total length of the vessel 19 $\frac{3}{4}$ ins.; diameter of pan 11 $\frac{1}{2}$ ins. In excellent preservation c 66.41 | ... | 25 | 0 0 |
| 544. | Romano-British bronze Ornament , possibly the terminal of a chariot-pole; found during ploughing operations in a field known as "The Camp of Caractacus" on the borders of Radnor and Shropshire. The ornament is a hollow and pierced-work spherical ball, furnished with a tubular process for attachment to a pole or staff, the mouth of which is barred by cross-pieces of metal. An ordinary pebble is enclosed within the sphere, and must have been inserted when the ornament was made; it doubtless subserved the purpose of a rattle D 86.148 | ... | 15 | 10 0 |



Fig. 61.

Bronze Greek Mirror.

- | | | | | |
|------|---|-----|----|------|
| 545. | Greek bronze Kantheros of graceful form; diameter at tip 4 $\frac{1}{2}$ in., extreme length to extremities of handles, 7 $\frac{1}{2}$ in. Rome collection c 90.1 | ... | 10 | 10 0 |
| 546. | Bronze Greek Helmet , with two supports for crest on top. The helmet is dome-shaped, curving upwards just above the brim, which is in the form of a vertical band. Rare | ... | 45 | 0 0 |
| 547. | Bronze Balsamarium , in the form of a female head. The head is that of a Greek lady, wearing a diadem and earrings, and with hair done up to the back of the head in twists. On the head are four rings and portions of the twisted wire chains. No cover c 2.26 | ... | 35 | 0 0 |
| 548. | Bronze Greek Mirror , and case, plated on the inner side. Female head in high relief on front of mirror. A charming specimen of Greek art. Diameter of disc, 4 $\frac{3}{4}$ in. (Fig. 61) c 65.15 | ... | 25 | 0 0 |

- | | £ | s. | d. |
|--|----|----|----|
| 549. Another, with dancing figures—an Eros—a woman (? Goddess) with lyre and a male figure; good style. c 39.4 | 12 | 10 | 0 |
| 550. Top of bronze Greek Mirror-case , with beautifully chased lion's head in high relief. Diameter $3\frac{1}{2}$ in. N.S. | 20 | 0 | 0 |
| 551. Roman bronze Vase , pear-shaped body; smooth blue-green patine. A charming little specimen | 4 | 10 | 0 |
| 552. Roman (or Etruscan) bronze Mug , with handle terminating as a swan's head. The lower part of the handle (the only part attached to the vessel) springs from a point just below the rim, and the swan's head (unattached) curves over into the mug. A rare form | 3 | 10 | 0 |

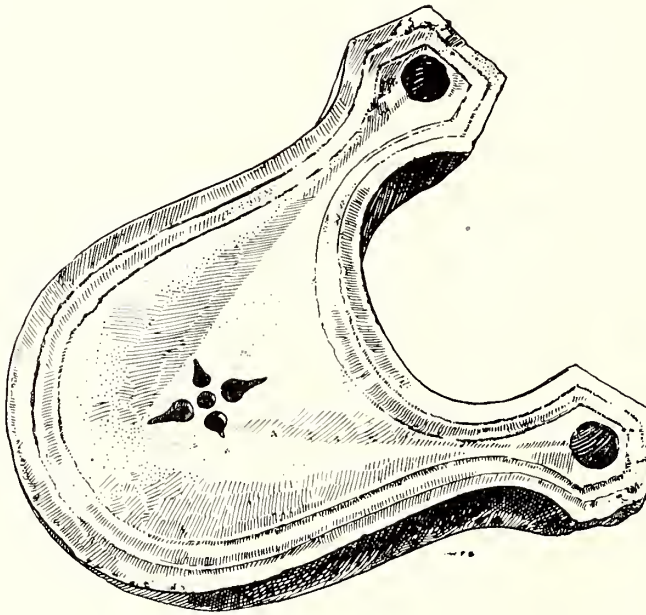


Fig. 62.

Bronze Roman Lamp.

- | | | | |
|--|---|----|---|
| 553. Bronze Roman Lamp of semi-circular form prolonged at the side into two nozzles. A fine specimen of uncommon form. (Fig. 62) 214.105 | 3 | 5 | 0 |
| 554. Another, in the form of a sandalled foot; well modelled, $5\frac{3}{8}$ in. long. An interesting form c 67.64 | 2 | 10 | 0 |
| 555. Another, three nozzled, one of the nozzles restored 214.106 ... | 2 | 2 | 0 |
| 556. Another, circular body, prolonged to form the nozzle. 4in. long 215.190 | 1 | 5 | 0 |
| 557. Another, of the Christian period, with cruciform handle 215.170 | 4 | 10 | 0 |

558.	A series of ten Ancient Greek bronze Rings of sizes graduating from $1\frac{3}{8}$ in. to $5\frac{1}{8}$ in. in diameter; finely patinated. The use of these rings is uncertain; some have thought they were employed as a target, the rings being placed at regular distances from one another and shot at, or through, with bow and arrow, others regard them as horse-trappings. Probably unique	304.1	...	...	...	£	s.	d.
						7	10	0
559.	Bronze Roman Fibula , bow-shaped, $2\frac{1}{8}$ in. (bare) long. From the Rome collection	c 65.8	...	...	...	0	12	6
560.	Another, bow-shaped, $2\frac{1}{2}$ in. long. Rome collection	c 65.9	...	...	...	0	12	6
561.	Another, bow-shaped, but with cubicular terminal process, $2\frac{1}{4}$ in. long. Rome collection	c 65.12	...	...	...	2	15	0
562.	Another, linear form, terminating with ball ornaments, 4 in. long. An important and fine example. Rome collection	c 65.6	...	...	...	2	5	0
563.	Large silver Fibula , sickle-shaped, the semicircular part engraved with small rings; about $4\frac{1}{2}$ in. long. Roman; from the Forman collection	97.62	...	...	...	3	10	0
564.	Bronze Roman Fibula in form of a dolphin, pin missing. Rome collection	c 65.13	...	...	...	2	5	0
565.	Greek bath Strigil in bronze, perfect condition. Rome collection	c 65.16	...	...	...	1	12	0
566.	Bronze Instrument , probably for surgical purposes, consisting of a narrow stem, with curved bifurcated process at one end and spatula at the other; $8\frac{1}{8}$ in. long. Rome collection	c 65.17	...	...	...	0	15	0
567.	Bronze Roman or Etruscan Candelabrum from an Italian tomb in Tuscany. The stem is chased throughout its length with a scale-work design and stands on an elaborately designed tripod, consisting of three acanthus leaves supported by dogs; a cat or panther is chasing a cock up the stem; about $16\frac{1}{2}$ in. high	c 2.27	...	...	...	35	0	0

Among the bronze Roman objects not specially described in the catalogue, are numerous examples of:—

- (a) **Surgical Instruments**—Tenaculi, spatulæ, vulsellæ, probes, retractors, artery-forceps, scarifiers, etc.
- (b) **Toilet Requisites**—Pins, needles, depilatories, ear-picks, tweezers, dentiscalpii, nail files, etc.
- (c) **Bath Implements**—Strigils, flesh-scrapers, etc.
- (d) **Utensils of the kitchen**—Saucepans, ladles, spoons, corianders, bowls, oinochoë, etc.
- (e) **Arms and Armour**—Spear-heads, arrow-heads, swords, celts, knives, helmets, shield-bosses, buckles, etc.

(*Vide* Fig. 63.)

GOLD OBJECTS.



- | | | | | £ | s | d. |
|------|--|---------|-----|----|---|----|
| 568. | A fine gold Carthaginian Burial Mask, found in a tomb on the site of a Carthaginian settlement in Spain. | | | | | |
| | Circa. B.C. 500-350 | 240.1 | ... | 45 | 0 | 0 |
| 569. | Solid gold Bracelet, weighing 5½ ozs., with Greek inscription, N.K.A. Found in Egypt. | c 61.27 | ... | 45 | 0 | 0 |

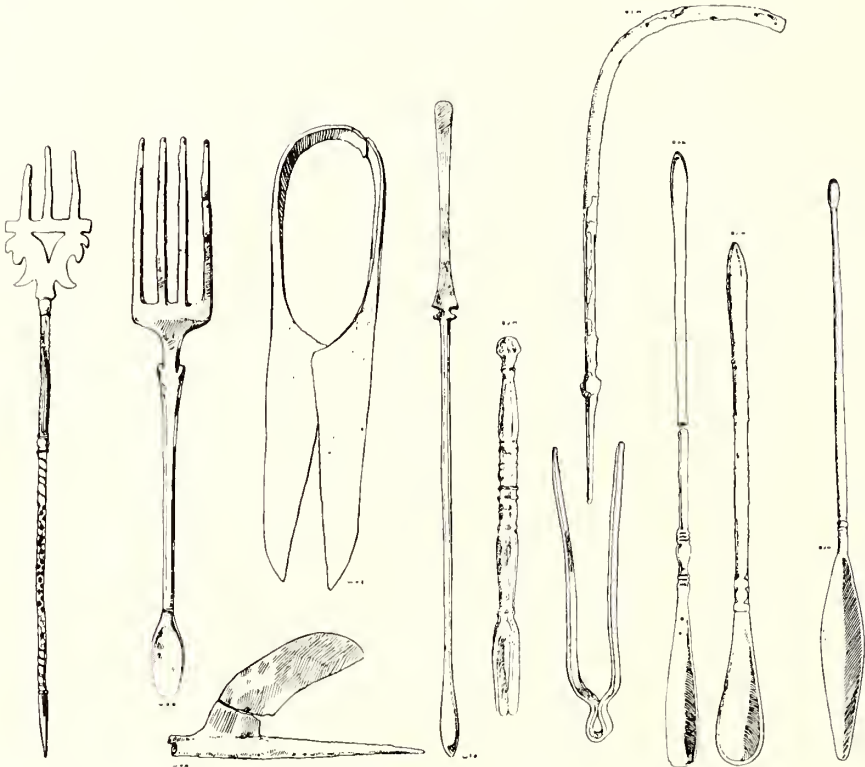


Fig. 63. Bronze Roman Objects. (Vide page 57.)

- | | | | | | | | |
|------|---|--|--------|-----|-----|----|---|
| 570. | Lunate-shaped gold Pendant (or Earring), with embossed female head, and design in gold wire with four pearl drop pendants | D 17.107 | ... | ... | 4 | 15 | 0 |
| 571. | Oval gold Boss, beautifully chased with figure of a stag. | Circa B.C. 400, size of plaque 1½in. x 1¼in. | c 39.3 | 15 | 0 | 0 | |
| 572. | An unique set of gold and jewelled Earrings, from the V Cent. B.C. to the V Cent. A.D., illustrating in a very complete manner the evolution of the earring, as well as of the goldsmith's craft in classical times. There are over 100 earrings and the collection is mounted in a suitable case | c 61.32 | ... | ... | 175 | 0 | 0 |

573. **A set of gold Bosses**, chiefly Greek, consisting of four embossed discs : an embossed face ; an oval disc with the signs of the Zodiac ; another, with caduceus in design ; another, with winged Pegasus ; another, with primitive figure of a man and palm-branch ; a set of four acorns ; Europa on bull ; a fibula ; a rayed disc ; an embossed gold wing ; four embossed female heads with vase-shaped busts ; and an embossed disc of the Three Graces. All mounted in a suitable case 114.16.28 12 10 0
574. **A charming Floral Wreath** (of convolvuli, etc.), in coloured terra-cotta entwined around a gold diadem of plaited wire in imitation of basket-work, terminating in a coil of three serpents, (circa V Century B.C.). This interesting relic was found in a tomb at Olbia 382.3 185 0 0

SILVER.

575. **Greek Oinochoë** with flat handle terminating in acanthus ornament and with exquisitely chased band of acanthus ornament round the body of the vase ; $5\frac{1}{4}$ in. high to top of handle. From the Dunn Gardner collection 224.2 150 0 0

IVORY.

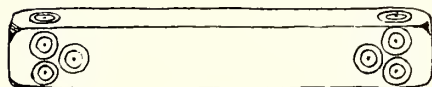


Fig. 64.

Greek Ivory Die.

576. **Exceptionally large Greek ivory Die**, found at Alexandria, $7\frac{3}{4}$ in. long (Fig. 64.) 268.23 ... 3 10 0

MARBLE AND STONE SCULPTURE.

577. **Fine Greek Torso in marble of (?) Apollo**, 14in. high, on white marble socle. The torso, which is probably Alexandrine, or of a period somewhat earlier, was till recently, in the possession of the late Paul Maitland, the well-known impressionist artist, who had it on exhibition along with the two torsoes described below, at the Education Department, South Kensington. A beautiful and important piece 45 0 0
578. **Græco-Roman Torso in marble of a Boy**, good style, $13\frac{1}{2}$ in. high, on white marble socle. Same provenance as the Greek torso described above, No. 577 35 0 0
579. **Roman Torso in marble of Diana**, $13\frac{3}{4}$ in. high, draped, on white marble socle, a charming fragment, complete from the neck to the knees. Same provenance as No. 577 17 10 0
580. **Antique marble Statue of a Greek Fisher-boy**, Alexandrine period ; from Sir Charles Robinson's collection. A seated figure of a bright-faced boy, whose head rests on his left knee. He wears a flat fisher's cap, and a loose tunic which leaves the shoulders bare ; the legs are also bare. Beside him is a basket of fish. Height, exclusive of the grey marble pedestal, 31in. (Fig. 65)... .. 75 0 0



Fig. 65.

Antique Marble Statue of a Fisher Boy.

581. **Pair of Antique marble Busts, Roman,** representing the Empress Antonia (I Century, A.D.) and Marcus Cassianius Postumus, Emperor of Gaul, Spain and Britain (III Century, A.D.) Life-size, restored. These busts, which were found in the river at



Fig. 66.
Antique Marble Bust of the Empress Antonia.

Chertsey, were formerly in the possession of Lord Kilmorey, from whom they passed to Dr. Kenealey, of Tichbourne fame. Only one other portrait of the Empress Antonia can be traced, that in the Museum Chiaramonti; while the bust of Postumus is probably unique. (Fig. 66.) The pair £ s. d.
65 0 0

582. **Life-size marble Bust of a Roman Lady;** Roman, I to III century A.D. The head and neck are in fine condition, even the nose, so seldom perfect in antique marbles, being absolutely uninjured; the face is nobly beautiful, and the ears are pierced to contain earrings c 35.6 (Fig 67) £ s. d.
 ... 150 0 0

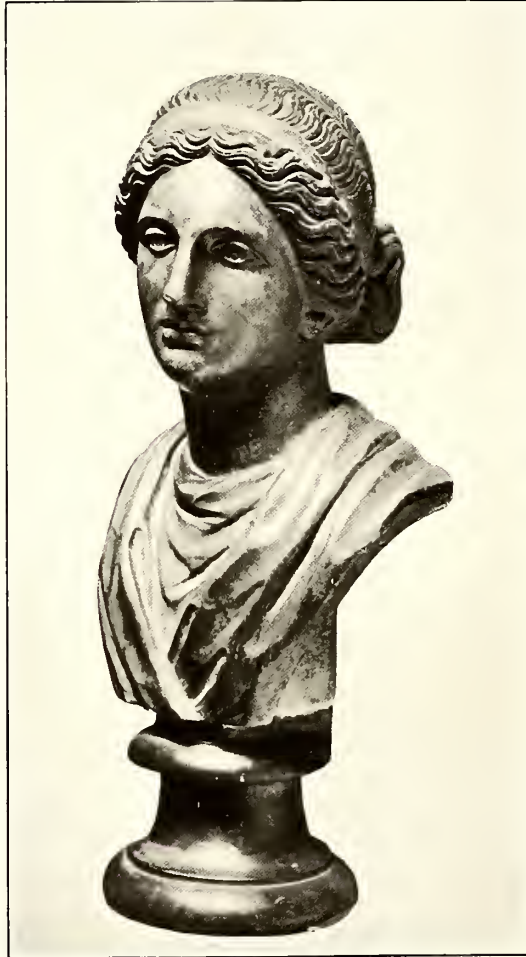


Fig. 67.

Life-Size Marble Bust of a Roman Lady.

583. **Head of a Youth,** in stone, found near Colchester; an interesting piece, from the collection of W. Cole-Plowright, Esq., height 10in. 246.133 + 10 0

- | | £ | s. | d. |
|---|----|----|----|
| 584. Black stone Head of Jupiter-Serapis ; Roman, 4in. high, on bronze socle. The height does not include the castellated crown, which is a modern restoration in bronze. From Sir Charles Robinson's collection (Fig. 68.) 247.179... | 35 | 0 | 0 |
| 585. Life-size marble Head of Euripides , finely chiselled. Roman, about 22in. high (Fig. 69.) ... | 16 | 10 | 0 |



Fig. 68.

Black stone Head of Jupiter.

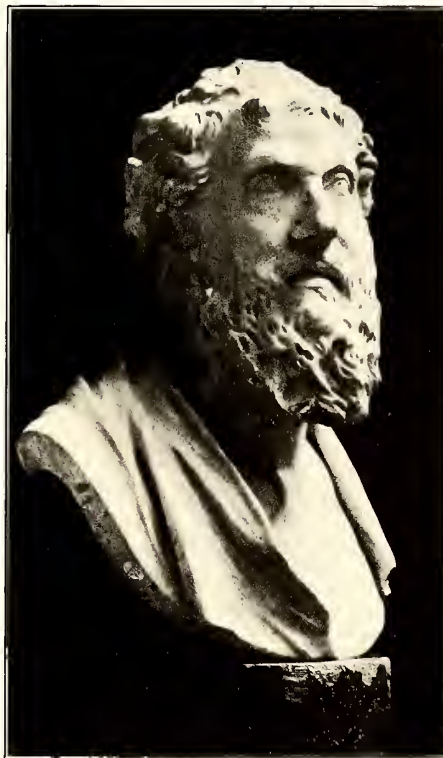


Fig. 69.

Life-size marble Head of Euripides.

- | | | | |
|---|----|---|---|
| 586. Beautiful Greek Head of Minerva , in marble, 15in. high. The illustration shows the helmet as it appeared before restoration. This choice piece was purchased under exceptionally advantageous circumstances, and can therefore be offered at this very low price c 35.7 (Fig. 70.) ... | 25 | 0 | 0 |
|---|----|---|---|

ANCIENT NECKLACES.

- | | | | |
|---|----|---|---|
| 587. Greek Necklace , composed of beautiful iridescent glass beads; each bead enclosed in double cupules of fine gold, beautifully chased, and with 16 pendants of similar design. In case ... | 45 | 0 | 0 |
|---|----|---|---|



Fig. 70
Antique Greek Head of Minerva.

- | | | | | | £ | s. | d. |
|------|--|-----------|---------|-----|-----|-----|-----|
| 588 | Another, composed of two flexible bands of interwoven gold wire, making a chain-work design, the bands separated by a central circular ornament with raised margin, exquisitely ornamented with delicate tracery of flowers, leaves, buds, &c.; and with 22 gold pendants. Found in a tomb. Circa. 400 B.C. In case. | (Fig. 71) | 127.317 | ... | ... | ... | ... |
| | | | | | 125 | 0 | 0 |
| 589. | Another, composed of 17 emerald beads, separated by gold links in the form of double rings, with diamond-shaped pendant. In case | | 122.99 | ... | ... | ... | ... |
| | | | | | 16 | 0 | 0 |



Fig. 71.

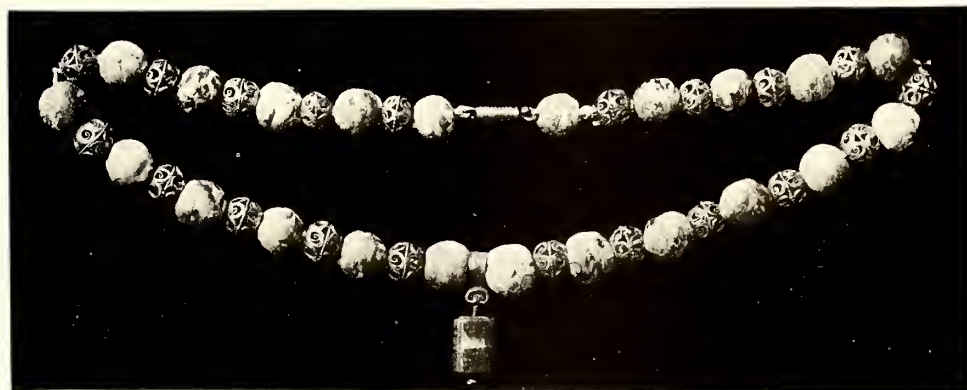


Fig. 72.

Ancient Greek Necklaces.

- | | | | | | | |
|------|--|---------|-----|----|----|---|
| 590. | Another, exceptionally fine, composed of "eye" beads, interspersed with 8 gold beads, and with massive gold hook, terminating with 2 bulls' heads. Exceptionally fine. In case | c 62.33 | ... | 25 | 0 | 0 |
| 591. | Another, with pale blue glass and "eye" beads, with 6 chased and plain gold beads. In case. | c 62.34 | ... | 12 | 10 | 0 |
| 592. | Another, composed of emerald and amethyst beads, the centre interspersed with 6 gold beads. In case | c 62.35 | ... | 35 | 0 | 0 |
| 593. | Another, of mottled faience and pierced gold beads, with emerald matrix pendant, and original gold mount. In case. (Fig. 72) | 130.463 | ... | 12 | 10 | 0 |

594.	Another, of dark blue glass beads, interspersed with white glass ditto, with 2 gold drops, and 4 gold beads and lapis lazuli centre. In case A 64.71	£	s.	d.
		9	10	0
595.	Græco-Egyptian Necklace of 15 crystal beads, interspersed with late Egyptian blue faience ditto. Early crystal beads are very rare. In case. A 60.10	3	15	0
596.	Greek Necklace , of 74 small carnelian beads and 72 gold beads, with large centre gold bead and 2 gold pendants. In case. 120.5	10	10	0
597.	Another, of carnelian beads with gold pendant and 2 circular disc beads. In case A 63.60	4	10	0
598.	Another, of amethyst and carnelian beads, with 2 large gold beads. In case A 63.61	7	10	0
599.	Another, an unique double-row necklace of carnelian beads, held together by 5 gold tubular beads 128.408	12	10	0
600.	Another, the necklace formed by 5 large crystal beads, separated by 4 lover's knots in gold. Rare. 127.324	12	10	0
601.	Another, of blue octagonal beads in pairs, separated by mother-o'-pearl, with 2 gold beads and plaque for centre. Uncommon design. 128.401	4	15	0
602.	Another, of old garnet beads, interspersed with 137 gold beads. The latter of a later period. A charming necklace for a child A 63.56	4	15	0
603.	Roman Necklace of 46 "sun" beads, separated by 34 gold beads and 11 gold pendants 125.393	9	9	0
604.	Another, of garnet beads of very fine colour, with 4 large plain gold beads. In case A 64.65	8	10	0
605.	String of early Roman beads , of various colours, including some rare specimens 125.246	2	5	0
606.	Roman Necklace of cut carnelian beads, separated by gold links, with gold Eros holding patera and amphora in hand, as pendant. A beautiful necklace and in its original state 122.97	27	10	0
607.	Necklace of crystal Beads studded with small rubies, divided by light blue beads, and with a remarkable Greek bead in the centre. Found in a tomb in South Russia B 149.122	4	10	0
608.	Bronze Roman Necklace of rare type, consisting of ribbed tubular beads, interspersed with round beads (oblately spheroid), and with heavy elongated drop pendants. Found in Hungary in 1889. c 60.2	18	10	0

ANCIENT GLASS.

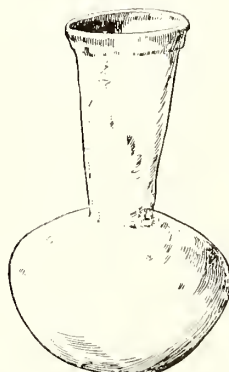
609.	Ancient Roman circular Glass Dish , 5½in. diam.; with small handles, found in a tomb on Mt. Carmel 180.4	1	15	0
610.	Another, green glass, 6¾in. diam., without handles 180.5	5	0	0
611.	Another, green glass, 7¾in. diam., without handles 180.6	5	5	0
612.	Ancient Roman Glass Bowl , pale green, 4½in. diam. 180.9	3	10	0
613.	Another, 4¼in. diam., pale green 180.11	1	15	0
614.	Another, 7in. diam., pale green 180.26	7	10	0

ANTIQUES

			£	s.	d.
615. Another, with handles, $4\frac{1}{4}$ in. diam.	180.31...	...	...	3 10	0
616. Another, ribbed sides, without handles, 5in. diam.	180.34	...	...	2 5	0
617. Another, similar, $4\frac{3}{4}$ in.	180.35	...	...	1 15	0



A



B



C



D



G



E



F



H

Fig. 73

Examples of Roman Glass Vessels.

618. Ancient Phœnician Alabastron in glass, covered with closely arranged ribbed bands of grey opaque glass. Found at Cameiros	180.39	...	...	...	...	9	0	0
619. Double Unguentarium or Tear-bottle, Roman	180.49	...	...	...	...	3	15	0

620. **Collection of 15 fragments of superbly iridescent Greek, Roman, Phœnician and Arabian Glass**, contained in a carved ebony hanging lock case, $15\frac{1}{4}$ in. \times 13in. These fragments show almost every colour from the deepest purple to the most delicate orange—from a fiery red to a peacock green c 28.81 ... 7 10 0
621. **Ancient Roman one-handled Glass Vase**, with flat bottom 180.52 ... 3 15 0
622. **Ancient Roman long-necked Vase**, $6\frac{5}{8}$ in. high, with wide flat base 181.94 ... 1 5 0
623. Another, similar type, 7in. high 181.95 ... 15 0
624. Another, ditto $6\frac{3}{4}$ in. „ 181.96 (Fig. 73 A) ... 4 4 0
625. Another, ditto 5in. „ 181.103 ... 2 10 0
626. **Fine two-handled ancient Roman Vase**, yellowish-green. From Major Brown's collection. $7\frac{3}{8}$ in. high (Fig. 74.) 181.114 ... 5 5 0
627. **Phœnician opaque glass Balsamarium**, horn-shaped with flat spreading lip; decorated throughout with wavy bands of white and yellow, 7in. high. Iridescent, a fine and very perfect example, suitably mounted. Forman collection 184.283 5 10 0
628. Another, blue ground with wavy bands of yellow, similar shape to the above, $4\frac{1}{2}$ in. high (Fig. 73 B.) 184.282 2 10 0
629. Another, with wavy concentric raised bands of straw-coloured glass, giving the effect of basket-work, 6in. high, excavated at Cameiros, I. of Rhodes 180.39 ... 9 0 0
630. Another, aryballos-shaped with rudimentary handles, deep blue glass with coating of greyish white iridescence, running in the sinuate lines of the pattern, about $2\frac{3}{4}$ in. high 182.117 ... 4 10 0
631. Another, with ovate body tapering most at the base, deep blue glass, decorated with sinuous bands of yellow and paler blue c 26.44 ... 2 10 0
632. **Roman glass tumbler-shaped Vessel**, widening considerably towards the lip, and with three short prolongations at the base to make tripod. Six concentric incised rings on lower portion of vessel, a rare form, 5in. high c 27.80 ... 4 15 0
633. **Roman glass one-handled Vessel with barrel-shaped body**, $6\frac{3}{4}$ in. high, an unusual form and in perfect condition. The piece was found in a tomb near Moustiers in 1776, and is from the Forman collection D 83 70 ... 3 15 0



Fig. 74.

Two-handled Ancient Roman Vase

- | | | | | |
|------|---|---|----|----|
| 634. | Superbly iridescent Vase , with ribbed bands running longitudinally from the neck, the neck missing. Roman. The iridescence of a beautiful purple. From the Ford collection c 27-79 ... | £ | s. | d. |
| | | 3 | 15 | 0 |
| 635. | Roman Vase , with globular body of (originally) clear glass, divided in the midst by double bands of a deep green colour. The whole vase covered with a pearly iridescence, 4 $\frac{3}{4}$ in. high. Ford collection. c 26-57 ... | £ | s. | d. |
| | | 7 | 10 | 0 |

The above is only a selection from our large stock of ancient glass.

Many rare pieces, important both on account of size and form, have come to us from private sources, of which particulars will be furnished on application. From 150 to 200 very small Phœnician, Roman, and Romano-Egyptian Vases and Bowls are also in our cabinets, consisting of vessels for unguents, cosmetics, medicaments, and scents. These miniature vessels are in some cases no larger than a filbert nut, and they are of the most varied shapes. The prices range from 5s. to £3.

ANCIENT BEADS. (Figs. 75-80.)

Our large stock of ancient Beads includes fine examples of Egyptian, Babylonian, Assyrian, Phœnician, Greek, Roman, Chinese, Japanese, Arabian, Venetian, British, Romano-British, Anglo-Saxon, &c., in gold, silver, carnelian, amethyst, agate, obsidian, crystal, glass, porcelain, &c., at prices ranging from 2/6 per dozen to £6 each.



Fig. 76.



Fig. 77.



Fig. 75.



Fig. 78.



Fig 79.



Fig. 80.

We have also some fine examples of the very rare Aggry Beads, at from £2 5s. to £5 5s. each. Aggry (sometimes mis-spelt Agra) Beads are found chiefly in Accra, west coast of Africa, where the natives call them *Ardiagba*. On the Fantee coast they are called *Bota*. They are worn by the native women as charms, and it is the greatest difficulty to get them to part with them. On the coast, indeed, they are worth more than twice their weight in gold. Aggry Beads are either tubular with striations along the length, or spherical with various coloured designs. The colours vary considerably, but apparently those which are most prized are the beads with yellow ground and plain reddish-brown stripes, or those with a green ground and coloured markings. They weigh lighter than most of the beads of similar patterns and colours, and are hard enough to scratch glass. The natives find them in the ground, chiefly in the gold-bearing districts, whither they may have been carried by Phœnician merchants in ancient times.

GREEK AND ETRUSCAN POTTERY.

The questions of the chronology and succession of styles of archaic Greek pottery are still in discussion among the learned, but the development is sufficiently clear in its main outlines, and the arrangement which we have here adopted is based upon the latest and most authoritative works on the subject.

MYCENEAN WARE, AND LATER GREEK VESSELS IN THE MYCENEAN STYLE.

This name must not be regarded as indicating that the vases were found at Mycenæ. Schliemann's excavations at that place gave a name to the whole civilization with which it is associated, and vases similar to those which he discovered have been also found at Rhodes, Crete, Cyprus, Egypt, and other places.



Fig. 81.

Psycter or Wine Cooler.



Fig. 82.

Archaic Oinochoë.

- | | | | £ | s. | d |
|------|--|-----|---|----|---|
| 636. | Archaic Lekane, Mycenaean style. Brown bands and wavy lines on the unglazed field of vase. Without lid, 5½ in. high to top of handles. Circa. 650 B.C. 226.105 | ... | 1 | 10 | 0 |
| 637. | Another, same style, light brown bands and geometric ornament on pale fawn-coloured field. Without lid, 4¾ in. high. Circa. 650 B.C. 226.106 | ... | 2 | 10 | 0 |
| 638. | Psycter or Wine Cooler, Mycenaean style, found at Cameiros, Rhodes. This vase is of a peculiar and rare form and in fine preservation. The ornamentation consists of brownish bands and discoid patches of the same glaze crowded with white spots. 8 ins. high. Circa. 700 B.C. (Fig. 81) | ... | 4 | 10 | 0 |
| 639. | Archaic Amphora, Mycenaean style. Decoration in parallel lines in pale brown glaze. 6 in. high. Circa. 700 B.C. A rare vase and well preserved 226.109 | ... | 1 | 5 | 0 |
| 640. | Another, same style. Parallel bands of dark brown glaze on body of vase. Extremely graceful form, but foot, lip and one of the handles broken. 9 in. high. Circa. 700 B.C. 226.110... | ... | 2 | 0 | 0 |

					£	s.	d.
641.	Another, same style. Ornament in plain brown bands. 5in. high. A graceful and well preserved example of this very early ware. Circa. 700 B.C. 226.111	...	...	...	0	12	6
642.	Archaic Lekane , similar to 105, but paler in colour and without wavy lines. 5½in. high to top of handles. Circa. 650 B.C. 226.112				1	5	0
643.	Another, Mycenaean style. Dark brown bands and wavy line on globular body of vase. No lid. Height to top of handles, 5¼ins. Circa. 650 B.C. 226.113	...	...	...	1	5	0
644.	Another, with lid; globular body. Bands and sinuous pattern in pale brown glaze. 5½ins. to top of lid. Circa. 650 B.C. 226.115				1	10	0



Fig. 83.

Archaic Oinochoë.

645.	Archaic Oinochoë , found at Cameiros. Plain form with broad bands of brown glaze on the otherwise unglazed vessel. 8ins. high. Circa. 650 B.C. (Fig. 82). 226.116	...	...	...	3	0	0
646.	Archaic Oinochoë , with straight lip and flattened body. Decorated on the shoulders with two fishes in panels, sown with stars and svastikas. The panels separated by a chequer ornament. Other decoration on neck of vessel. A very rare piece in splendid condition. (Fig. 83). 226.62	...	...	...	47	10	0

- | | | | | | | £ | s. | d. |
|------|---|--|--|--|--|---|----|----|
| 647. | Archaic Unglazed Circular Vessel with loop handle and greatly incurved edge. Light brown bands and spots. 6in. diam. Circa 650 B.C. 226.151 | | | | | 1 | 5 | 0 |
| 648. | Another, with fin-like processes on either side the loop handle. Light brown bands and other ornamentations. $3\frac{1}{4}$ in. diam. Circa. 650 B.C. 226.152 | | | | | 1 | 5 | 0 |
| 649. | Another, same type and style. $2\frac{3}{4}$ in. diam. Circa. 650 B.C. 227.153 | | | | | 1 | 5 | 0 |
| 650. | Shallow Kylix, without handles. $5\frac{1}{2}$ in. diam. The ornamentation consists of broad concentric rings of brown and orange-brown glaze on the inside and outside of the vessel. Chipped at edge. Extremely rare. Circa. 700 B.C. 227.162 | | | | | 4 | 0 | 0 |



Fig. 84.
Lekythos.



Fig. 85.
Archaic Stand for a Lebes.

- | | | | | |
|------|--|----|----|---|
| 651. | Amphora , found at Cameiros. The body of the vase plain, with parallel bands in white, brown and black glaze. 12ins. high. Circa. 650 B.C. 225.70 | 7 | 10 | 0 |
| 652. | Archaic Greek Oinochoë , from Ialysos. Trefoil lip, decorated round the shoulder of the vessel with figures of 6 geese. The stone-coloured field strewn with svastikas, chequers, meanders, &c. $13\frac{1}{2}$ ins. high. Very rare | 37 | 10 | 0 |
| 653. | Terra-Cotta Aryballos , design in red-brown, of uncertain meaning—perhaps a conventionalized cuttle-fish. Mycenaean style 228.225 | 1 | 18 | 6 |

DIPYLON WARE.

Examples of this type were unearthed in some quantity near the Dipylon gate of the Hiera Hodos, or Sacred Way to Eleusis, and "Dipylon" thus became applied to the ware, wherever found.

- | | £ | s | d |
|---|---|---|---|
| 654. Lekythos in white earthenware, with foliate and geometric decoration in the Dipylon style. Handle restored. 14in. high. Circa. 700 B.C. 224.41 (Fig. 84) 7 10 0 | | | |
| 655. Lekythos with geometric ornament in the Dipylon style. 3½in. high. Circa. 600 B.C. A charming little piece with trefoil lip 226.117 ... 4 10 0 | | | |
| 656. Aryballos with geometric pattern in black, purple-brown and red-brown. 3¼in. high. A choice and rare vase in excellent preservation. Circa. 600 B.C. 226.118 3 15 0 | | | |
| 657. Another, with geometric pattern in black and pale brown glaze. 2¾in. high. A dainty little vase, rare, and exceptionally well preserved. Circa. 600 B.C. 226.119 2 10 0 | | | |
| 658. Disc, with foot , in the scarce and very early Dipylon ware; the foot broken. The geometric decoration in dark brown on a pale fawn-coloured ground. 9½ diam. Circa. 650 B.C. 226.126 ... 10 0 0 | | | |
| 659. Another, with piece broken from disc. The geometric design consists mainly of concentric bands of dark brown, relieved by incised lines. 9¼in. diam. Circa. 600 B.C. 226.127 10 0 0 | | | |
| 660. Alabastron , with geometric ornament in Dipylon style. 6in. high. An extremely interesting and well preserved specimen. Circa. 550 B.C. 226.138 5 0 0 | | | |
| 661. Another, with geometric ornament in the later Dipylon style; the lip broken and body of the vase chipped, but the pattern (in black and white glaze) is still very distinct on the pale fawn-coloured earthenware. 5in. high. Circa. 550 B.C. 226.139 1 5 0 | | | |
| 662. Another, later Dipylon style. 3in. long. Decoration in black and white glaze. A choice little vase in fine preservation. Circa. 550 B.C. 226.140 12 6 | | | |
| 663. Archaic Aryballos , flattened form, from Cameiros, Rhodes, with plain bands of light brown glaze and other ornamentations showing transition between the Mycenean and Dipylon ware. 3½in. high. Circa. 650 B.C. 226.147 1 12 6 | | | |
| 664. Another, globular body, Dipylon style. 2¾in. high. Circa. 600 B.C. 226.148 15 0 | | | |
| 665. Amphora in pale buff earthenware. Dipylon style—light brown bands with geometric arrangement of brown dots. 3¼in. high. Circa. 600 B.C. 226.149 1 5 0 | | | |
| 666. Small Depas, or Cup of Apollo (used in libations offered to the god), geometric style. 1¾in. diam. Circa. 600 B.C. 227.155 ... 1 5 0 | | | |
| 667. Archaic Lekane in the Dipylon style. Key pattern and narrow bands round globular body of vase; also figure of bird and other ornamentations. 6½in. high. Circa. 600 B.C. 226.103 ... 5 0 0 | | | |
| 668. Archaic Vase-like Stand for a Lebes , figured in the Dipylon (geometric) manner. This interesting example of pre-historic pottery which is 15in. high and 10in. in diameter at the lip, was found in Locris, near the celebrated pass of Thermopylæ, and is in exceptionally fine condition. It would be eminently suitable for a public or private museum. Circa. 600 B.C. (o.s.) (Fig. 85) 224.24 ... 14 10 0 | | | |

PHALERON WARE.

Vases in which Oriental influence is more or less perceptible, and in which the figures are arranged in continuous friezes.

- | | | | |
|--|---|----|------|
| 669. Small Archaic Depas or Apollo Cup , used in libations offered to the god. It is decorated with figures of animals in a continuous frieze, the frieze being bordered above and below with geometric ornament. 2½ in. diam. Circa. 550 B.C. 227.154 | £ | s. | d. |
| | | 4 | 10 0 |
| 670. Early Greek terra-cotta one handled Unguent Vessel , 2½ in. high; pear-shaped body with short neck widening at the flat-topped lip. This pretty little vase is decorated in the style of the Phaleron ware, with panthers, rabbits, &c.; the decoration very distinct 229.285 | | 2 | 10 0 |
| 671. Another, pear-shaped, with circular flattened lip and rudimentary handle, decorated with conventional animals (a winged harpy between two [?] lions) in the style of the Corinthian vases, 3 in. high 229.246 | | 1 | 12 6 |

LIBYES OR BLACK GLAZE VASES.

Vases of plain black glaze, called Libyes, were placed in the sepulchres, and their period appears to be co-extensive with the various periods of ancient Greek pottery from about B.C. 700. These Libyes are supposed to have been used by the poorer sort of people.

- | | | | |
|--|--|---|------|
| 672. Vase with straight spout and loop handle, 2½ in. high. The bowl resembles the Skyphos, but is closed in at the top, save that the centre is pierced with numerous small holes like a strainer. A curious and rare form 227.175... .. | | 1 | 10 0 |
| 673. Kotyle , used as a drinking cup and also for a measure for corn and wine, 5¼ in. diam. × 2½ in. high. Thin earthenware. This is the form of cup mentioned in the Greek proverb, quoted by Athenæus (xi.57.)
<div style="text-align: center; font-size: small;"> "There's many a slip
 Between cotyle and lip." </div> (Fig. 88.) 227.164 | | 1 | 10 0 |
| 674. Kotyle (<i>vide</i> 673), 4 in. diam. × 2 in. high; handles springing from and level with lip of vase. Fine condition 227.165 | | 1 | 5 0 |
| 675. Another, 3½ in. diam. × 2½ in. high 227.166 | | 0 | 12 6 |
| 676. Depas , a cup sacred to Apollo, and chiefly used in libations offered to the god. 4¼ in. diam. × 3¾ in. high; the handles springing from and level with the lip of vase 227.167 | | 1 | 0 0 |
| 677. Depas (<i>vide</i> 676), 4¼ in. diam. × 3½ in. high; handles springing from and level with lip of vase 227.168 | | 1 | 0 0 |
| 678. Skyphos , 5½ in. diam. × 4 in. high. Very early example (Fig. 86) 227.169 | | 1 | 0 0 |
| 679. Kylix , 5¾ in. diam., height about 3 in. Chipped at lip 227.171 ... | | 1 | 5 0 |
| 680. Kotyle , a form of cup derived from the Skyphos, and use as a measure for corn and wine; also as a drinking cup. 4½ in. diam. × 2¾ in. high; handles springing from and level with lip of vessel 227.172 | | 0 | 15 0 |
| 681. Skyphos , 3½ in. diam. × 1¾ in. high. A desirable little vase, good in form and condition 227.178 | | 0 | 12 6 |
| 682. Kylix , three or four examples as shown in illustration (Fig. 89), in fine condition; diameters at lip from 5 in. to 7½ in. Each from | | 1 | 5 0 |

BLACK-GLAZE VASES

Of superior style ; not falling under the above category, and date uncertain : probably from B.C. 500-250.

					£	s.	d.
683.	Kalpis , with ribbed (<i>canelé</i>) decoration round upper part of body of same, and white foliate pattern round neck. 15in. high. Glaze somewhat reddish-black in colour	225.71	...	...	7	10	0
684.	Another, with ribbed (<i>canelé</i>) decoration on body of vase and red foliate pattern round neck. 15in. high. Glaze as 71	225.72	...	...	5	0	0
685.	Askos , in black-glazed earthenware. Plain. An interesting form and beautifully moulded. Diameter of bowl, 3½in. In perfect condition	225.96	...	...	1	15	0



Fig. 86.
Skyphos.

Fig. 87.
Lamp-filler.

Fig. 88.
Kotyle.

FIKELLURA WARE.

The characteristic decoration of this ware, which is named “Fikellura” after one of the cemeteries of Cameiros where most of the vases of this style have been found, consists of friezes of animals, with smaller ornaments (rosettes, flowers, &c.), sown about the field, and more particularly of large volutes under the handle.

686.	Amphora , from Cameiros, Rhodes, with design in the “Fikellura” style, the animals, rosettes, &c., being sown about the field of the vase in the manner characteristic of this style. Large volutes below the handles. Circa. 550 B.C.	225.68	15	0	0
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CAMEIRENE & CORINTHIAN (*i.e.* ARCHAIC GREEK) VASES.

687. **Archaic figure of Ram** in unglazed earthenware found at Cameiros. 7in. long. The figure forms an Askos, the handle and imperforate neck of which spring from the animal's back. An extremely fine specimen of a rare form. Circa. 650 B.C. (Fig. 90.) £ s. d.
 225.146 4 15 0
688. **Archaic Oinochoë**, somewhat damaged; found at Cameiros. The upper part of the pale stone-coloured vase *semé* with ducks, flowers, geometric figures, &c. Height to top of handle, 9½in. Circa. 600 B.C. 225.69 5 10 0

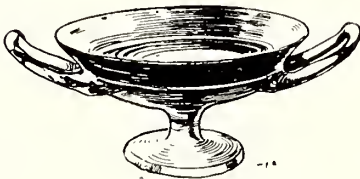


Fig. 89.

Kylix.



Fig. 90.

Askos in form of Ram.

689. **Aryballos**, in the early Corinthian style with archaic figures of bull and bird and other primitive decoration in black glaze on a pale fawn ground. Incised lines on the animal forms. 6½in. high. Circa. 600 B.C. (Fig. 93.) 226.121 6 10 0
690. **Aryballos**, in the proto-Corinthian style, with archaic figures of swans and cuttle fish in brown glaze, and flowers, &c., in the same glaze sown on the pale fawn-coloured field. 6in. high. Incised lines. Circa. 600 B.C. (Fig. 91.) 226.122 4 10 0
691. **Aryballos**, in the Corinthian style with archaic figures of cock and swan, and numerous ornamental devices on the rest of the field. The design elaborated by incised lines. Vase broken at lip. 7in. high. (Fig. 92.) 226.123. 5 10 0
692. Another, same style and similar ornamentation to 691. Vase broken at lip. 6in. high 226.124 0 15 0
693. **Archaic Greek Ketyliskos (or diminutive Ketylös)** with wide flat handle, brown bands and incised ornament in the so-called Doric or Corinthian style. 3¼in. high 226.145 1 12 6

PHŒNICIAN AND CYPRIOTE VASES.

694. **Small conical Vase** (Oinochoë in miniature) in glazed earthenware. Phœnician. The glaze is of a pale duck-egg green, with purple incised lines and other ornament on the shoulder of the vessel. Circa. 600-450 B.C. A charming little vase in excellent preservation 131 4 10 0

- | | | | | | | | | | |
|------|---|-----|-----|-----|-----|-----|---|----|----|
| 695. | Glass Alabastron , ornamented with closely arranged ribbed bands of grey opaque glass, found at Cameiros. Extremely rare. Circa. 600-500 B.C. | 39 | ... | ... | ... | ... | £ | s. | d. |
| | | | | | | | 9 | 0 | 0 |
| 696. | Cypriote Amphora , in red earthenware, found by General Cesnola at Idalium. The vase belongs to a type which is described as "unique" in Cesnola's "Salamina" (see coloured frontispiece, Trübner's edn. 1882). It is $4\frac{1}{4}$ in. high, with curved handles which spring from the lower part of the neck and drop into the globular body of the vase. The ornament consists of concentric rings. A rare and finely preserved specimen, from the Lawrence-Cesnola collection | 216 | ... | ... | ... | ... | 4 | 10 | 0 |



Fig. 91.
Aryballos.



Fig. 92.
Aryballos.



Fig. 93.
Aryballos.

- | | | | | | | | | | | |
|------|---|---------|-----|-----|-----|-----|-----|---|----|---|
| 697. | Cypriote Vase , with white lattice ornament on black glazed ground. About 4in. high. An interesting little vase and in fine condition | 228.215 | ... | ... | ... | ... | ... | 2 | 10 | 0 |
| 698. | Long-necked one-handed Phœnician Vase , found in the tomb of a Phœnician settler in Cyprus, 12in. high. Circa. 800 to 700 B.C. Cesnola collection. A very nice specimen with decoration in relief | c 100.1 | ... | ... | ... | ... | ... | 2 | 10 | 0 |
| 699. | Terra-cotta Cypriote Lamp-Filler in the shape of a cow, one leg missing; archaic form. | c 134.1 | ... | ... | ... | ... | ... | 1 | 5 | 0 |
| 700. | Terra-cotta Cypriote triple Vase , decorated with incised lines. An interesting form which could be used for flowers. | c 134.2 | ... | ... | ... | ... | ... | 1 | 15 | 0 |
| 701. | Narrow-necked Cypriote Vessel in light earthenware, with globular body; 4in. high. Possibly a lamp-filler. The vessel is decorated in black with cross-hatching disposed in triangles, &c., and has numerous small loops for suspension. | c 134.3 | ... | ... | ... | ... | ... | 0 | 15 | 0 |

BLACK FIGURE VASES.

The Black Figure Vases belong to what is known as the *Second Period* of Greek Pottery, and date from about 600 B.C. The chief characteristic of this important style is the figure-work in black glaze on a red ground. The vases are sometimes polychromatic, the flesh of female figures, grey hair, linen garments, horses, &c., being painted white, and certain of the accessories, purple. Many vases with black figures on a *white* or *cream* ground belong to the latter end of this period.

702. **Lekythos**, black figures on red ground. Four figures on the field of the vase, representing the Rape of the Tripod of Apollo by Hercules. A piece of much interest, this scene being rarely depicted. Circa. 550 B.C. (Fig. 94.) 224.42 ... 12 0 0
703. **Lekythos**, black figures on red ground; beautiful form, with foliate pattern round shoulder of vase. Height 10 $\frac{1}{4}$ in. Circa. 600 B.C. 224.43 ... 3 0 0



Fig. 94.
Lekythos.



Fig. 95.
Oinochoë.



Fig. 96.
Olpe.

704. **Oinochoë**, black on red. Two figures on front of vase, one (?Apollo) with lyre, the other (?Dionysos) crowned with wreath of leaves. 9 $\frac{3}{4}$ in. high to top of handle. Circa. 600 B.C. (Fig. 95) 225.53 ... 10 0 0
705. **Oinochoë**, with trefoil lip, black on red. Dionysos on back of ass. 9in. high to top of handle. Circa. 600 B.C. An exceptionally interesting example of the black figure period 225.54 ... 5 0 0
706. **Olpe** (earliest form of Greek jug); black on red, with white flesh tints. Rape of a Nymph by a Faun, 9 $\frac{1}{4}$ in. high to top of handle. In fine condition, a very desirable piece for a public museum. Circa. 600 B.C. (Fig. 96) 225.55 ... 7 10 0

- | | | £ | s. | d. |
|------|---|---|----|----|
| 707. | Oinochoë , with trefoil lip, black on white. Herakles and the Lion. A vase of beautiful form and in exceptional preservation save for a small hole in the back, which may be easily and inexpensively filled in, 7in. high. Circa. 550 B.C. 225.56 ... | 2 | 10 | 0 |
| 708. | Kalpis (the later and most graceful form of the Hydria), black on red. Head of Pallas Athena (Minerva) on front of vase; flesh tints white, 8in. high. Circa. 600 B.C. (Fig. 97) 225.59 ... | 5 | 0 | 0 |
| 709. | Amphora , black on red, 10in. high. On front of vase Anacreon playing on the lyre, draped female listening; on back of vase, Greek warrior with shield facing draped female figure. Acanthus frieze round neck of vase. Circa. 600 B.C. (Fig. 98) 225.77 ... | 9 | 0 | 0 |



Fig. 97.
Kalpis.



Fig. 98.
Amphora.

- | | | | | |
|------|---|---|----|---|
| 710. | Amphora , black on red, 9½in. high. On front of vase, a nude figure of man stands between two draped figures; some purple in the draperies. On back of vase the same figures, but in different postures, and without purple. Circa. 600 B.C. 225.78... .. | 4 | 5 | 0 |
| 711. | One-handled Vase (transition form between the Lekythos and Aryballos), black on red. Three figures on vase, one of a woman running in the <i>dromos</i> or foot race. The style of draughtmanship shows that the vase belongs to the decadence of black figure-work; but the form is good and the condition of the piece faultless; very suitable for a small collection. Circa. 550 B.C. 225.84 ... | 1 | 12 | 6 |

712. **Lekythos**, black figures on a cream-coloured ground, $8\frac{3}{4}$ in. high. £ s. d.
The design shows three draped figures (? actors), the scene being
taken apparently from one of the Greek plays. Circa. 550 B.C.
225.99 2 5 0
713. **Lekane**, black on red. Floreated design in continuous frieze round
body and upper surface of vase, the lid also ornamented. A very
choice piece in fine preservation. $6\frac{1}{2}$ in. high. Circa. 600 B.C.
(Fig. 99) 226.102 5 10 0
714. **Alabastron**, black on red. Interior scene,
with seated figure of woman, holding mirror,
and two male figures, standing. Broken at
lip. 6in. high. Circa. 550 B.C. 226.137 ... 7 10 0
715. **Kylix**, somewhat in the Phalaron style. the
pattern, which is carried round the vase in a
continuous frieze, showing Oriental character-
istics. 6in. diam. An interesting piece.
Circa. 550 B.C. 227.159 1 10 0
716. Another, in the same style as 715, but an
exceptionally fine example. $6\frac{1}{4}$ in. diam.
Circa. 550 B.C. 227.160 2 10 0
717. Another, $6\frac{1}{2}$ in. diam. At the bottom of the
Kylix, inside, is a female draped figure,
holding mirror; and six figures (grotesques)
appear in a decorative frieze on the outside of the vessel. A very
interesting vase. Circa. 550 B.C. 227.161... .. 3 10 0
718. **Lekane**, black on red, complete with lid. A very graceful piece,
in beautiful condition, decorated on the lid with acanthus ornament;
a design of perpendicular wavy lines round the bowl. $7\frac{3}{4}$ in. diam.
to extremities of handles c 101.22 2 15 0



Fig. 99.
Lekane.

RED FIGURE VASES.

The Red Figure Vases belong to what is known as the *Third Period* of Greek Pottery, and date from about 500 B.C. During this period art was brought to its highest state of perfection, hence the long prices which are now paid for these vases. "The design is no longer composed of a series of black silhouettes against a red or white ground, but the figures are left in the ground colour of the vase, and are thrown up by the black glaze with which all the space surrounding them is covered."

719. **Greek Lekane**, a two-handled vase with cover, to contain sweet-
meats. Red figure decoration on a black ground; good style. On
the front, toilet of Venus. Venus seated with mirror in left hand and
with two female attendants, the jewels, etc., picked out in white.
On the reverse side two figures, a male and female. A very grace-
ful vase c 100.15 15 0 0
720. **Lekane**, without lid; red figures on black ground. Spirited draw-
ings of running hare and dog, and other decorations. $3\frac{7}{8}$ in. high.
to top of handles. Circa. 450 B.C. 224.39 2 10 0
721. **Skyphos**, or bowl of the kind held sacred to Herakles; figures of
owl and laurel leaves back and front. 4in. diam. Circa 450 B.C.
224.40 1 10 0

ANTIQUES

					£	s.	d.	
722.	Lekythos , for libatory uses; red on black. 8½in. high. Winged female (? Pandora) with casket, standing in front of altar or column. Circa. 500 B.C. (Fig. 100.)	224.44	...	...	5	0	0
723.	Hydria , red on black. Vestal Virgin at altar, holding torch in left hand. A choice little vase, graceful both in form and decoration. 4¾in. high. Base slightly chipped. Circa. 450 B.C.	225.50	...	...	3	15	0
724.	Small Oinochoë , trefoil lip, red on black. 3½in. high. On the front of this dainty little vase is a draped female figure in an attitude expressive of joyful surprise—perhaps at the discovery of the two Amphoræ which stand on the floor beside her. In fine preservation. Circa. 500 B.C.	225.57	...	...	1	5	0
725.	Amphora , red on black. On the front of vase is depicted a fight between a horseman and a winged Griffon; on the back of vase, two draped figures of men (? Greek philosophers) in conversation. A piece has been broken out of the body of the vase, which is nevertheless in far better condition than the pieces of this period to be found in most of the provincial museums. 8½in. high. Circa. 500 B.C.	225.60	...	...	5	10	0
726.	Vase , transition form between the Lekythos and Aryballos; red on black. Lip slightly chipped. The design shows a well-drawn draped figure of a woman, walking. Height 5½in. Circa. 400 B.C.	225.83	...	...	4	15	0
727.	Lekythos , red on black. Draped figure of woman (? Hera) in front of vase, with sceptre in left hand. Key pattern round shoulder of vase. Circa. 500 B.C.	5¼in. high.	A beautiful little vase in perfect preservation	225.90	...	2	5	0
728.	Lekythos , early form, with rounded shoulder and truncated base; but the vase itself is probably as late as 450 B.C. Red on black. Draped female figure on body of vase. 5in. high	225.91	...	...	1	5	0
729.	Cullender or Strainer , red on black. Head of lion in relief; the rest of the figure carried out in lines on the field of the vessel. Figure of lioness on opposite side. Extremely rare. Circa. 450 B.C.	225.92	...	...	9	0	0
730.	Amphora , red on black, with single figure panels back and front, consisting of winged females, the flesh picked out in white, the robes in purple. Perfect condition	11in. high	...	...	12	10	0
731.	Oinochoë , red on black, with trefoil lip. On the panel a seated half-draped woman with mirror in right hand and (?) cymbal in left; a lover or possibly a slave stands before her; 9½in. high	c100.14	...	...	7	10	0
732.	Very charming terra-cotta black glaze one-handled Vase with panel in a paler colour than the terra-cotta. The painting on the panel represents a faun playing on a pair of reed pipes to two goats, which are dancing to the music. The vase is in faultless condition and of a rare type, indeed, the only one of this type which has passed through our hands. It belongs to the fifth century B.C.	7¾in. high	...	...	12	10	0
733.	Kantharos , or two-handled wine cup; red on black. Vine leaves and grapes in a continuous frieze on outside of vessel. 4¼in. wide by 3in. high. Circa. 500 B.C. A very graceful vase, in fine condition	225.95	...	...	3	15	0

- | | | | | £ | s. | d. |
|------|---|-----|-----|----|----|----|
| 734. | Lekane , red on black. Dog and running hare in frieze. Both handles broken, but a good piece for small collectors or provincial museums. $3\frac{1}{2}$ in. high. Circa. 450 B.C. 225.98 | ... | ... | 0 | 15 | 0 |
| 735. | Amphora , red on black; polychromatic; florid style. On front of vase a fight with Amazons. On reverse, three male figures, draped. The flesh of the female figures white; gold and green freely used in the ornaments and draperies. Height of Amphora, $15\frac{1}{2}$ in. Circa. B.C. 450 (Fig. 101.) 228.211 | ... | ... | 40 | 0 | 0 |



Fig. 100.
Lekythos.



Fig. 101.
Amphora.

- | | | | | | | |
|------|---|-----|-----|---|----|---|
| 736. | Lekythos , red on black. Handle and neck missing. Head (? of a Greek Peasant) on body of vase. An interesting piece but in poor state. Circa. 450 B.C. 225.88 | ... | ... | 0 | 15 | 0 |
| 737. | Lekythos , for libatory uses; red on black. $7\frac{1}{2}$ in. high. Winged female (? a goddess) with outstretched arms, standing before an (?) altar (Fig. 102.) 224.45 | ... | ... | 2 | 10 | 0 |
| 738. | Large Circular Dish with well , turned over at the edge to form a flattened rim, $2\frac{1}{4}$ in. deep. The dish, which is $16\frac{1}{2}$ in. in diameter, is decorated with several kinds of fish. Sir Theodore Fry collection 236.619 (Fig. 103.) | ... | ... | 6 | 10 | 0 |

ATHENIAN VASE.

739. **Terra-Cotta Alabastron**, Athenian type, with figure decoration in the best style of Greek art on the beautiful cream-coloured ground. The male figure is partly obliterated, but the female figure, which carries in its hand a pyxis, is almost complete, the drapery, which is coloured grey and yellow, being very fine c 101.29 ... 15 0 0



Fig. 102.
Lekythos.



Fig. 103.
Large circular Dish with well.

ETRUSCAN POTTERY, AND VASES OF LATER DATE, WHICH ARE DIFFICULT TO PLACE FOR PERIOD.

740. **Amphora**, with volute handles and square base; unglazed earthenware. A continuous bas-relief frieze, representing a fight with Amazons, runs round the vase, the figures (as also the egg-and-dart moulding of the lip, &c.), showing remains of the ancient gilding. The Amphora measures 2oin. to the top of the volutes, and is in almost perfect preservation. Circa. 450 B.C. 224.26 ... 25 0 0
741. **Small Lekythos**, with ornamentation in diagonally crossed lines, the diamond-shaped spaces filled up with white discs; 4in. high. Circa. 450 B.C. 226.143 ... 2 15 0

					£	s.	d.
742.	Large Askos in unglazed earthenware of exceptional form. At one end of the vase is a figure of a seated woman; at the other, an Eros with outspread wings. On either side are two comic masks in high relief, and some laurel leaves and berries. This unique vase, which measures 10in. in height, is not easily placed for period, but it can hardly be later than B.C. 200. 227.209	21	0	0			
743.	Large Etruscan Crater with two handles, red on black, helped out with white. Scene on front of vase, Ceres with attendant genius. A fine and perfect vase, from the Sir Theodore Fry collection. 18in. high. 236.617	18	10	0			
744.	Another, the scene on front of the vase representing two youthful warriors following a maiden or goddess, who turns back to throw some flowers on a patera which is borne by the foremost youth. Perfect condition; 17½in. high. c 100.7	16	16	0			
745.	Another, the scene on front of vase representing a draped seated woman or goddess, who holds in her right hand a pyxis, and is being waited upon by a nude boy, who holds a patera in his left hand and a staff in his right. Perfect condition; 17in. high. c 100.6	15	15	0			
746.	Fine Etruscan two-handled painted terra-cotta Vase , 20in. high, with figure panels back and front, representing domestic scenes; scroll and acanthus decoration on the field of the vase. A graceful and undamaged piece	9	10	0			
747.	Large Terra-cotta Wine Jar or Amphora , recovered from the ruins of the ancient Roman city of Baia by J. B. Colwell, Esq., in November, 1871. The portion of the city from which it was recovered is now covered by the sea, and the vessel offers evidence of its long immersion by the encrustation of shells which have become incorporated with the terra-cotta. The jar, which is 3 feet high, is held erect on its flat ebonized plinth by an iron support. Original price £30 224.30	15	0	0			

PROSŌPA OR MASKS (THE ROMAN PERSONÆ).

748.	Archaic Mask , bearing a resemblance (in miniature) to the carved heads found on mummy-cases. The mask is pierced at the top for suspension, and was probably designed for religious purposes, hanging like the <i>oscilla</i> , on trees. 4in. high. In fine preservation. Circa. 700-500 B.C. 240.4	1	5	0
749.	Another, similar to the above 240.5	1	5	0
750.	Another, 3¾in. high 240	1	5	0
751.	Greek Actor's Mask , in terra-cotta, representing the face of an Eros. 8¼in. from chin to tip of cap. Pupils and irides cut out for sight-holes; the ears and top of forehead pierced for strings. A very pleasing example of the <i>prosopa</i> of the ancient Greeks. Circa. 400 B.C. (O.S.) 240.11	2	10	0

GREEK STELES, METOPES AND SARCOPHAGI.

- | | | | £ | s. | d. |
|------|--|--|----|----|----|
| 752. | Bas-relief in marble , representing the Labours of Herakles. Fragment of the metope of a temple 266.7 | | 18 | 10 | 0 |
| 753. | Ancient Greek Stele in marble , 8 $\frac{3}{4}$ in. square, with the inscription :—
<div style="text-align: center;"> ΘΚ · ΙΕΡΩΝ
 ΜΑΡΚΟC ΚΥΒΕΡ
 ΝΗΤΗC ΝΙΚΟΜΗ
 ΔΕΥCΖΗCΑCΕΤΗ
 ΖΕΔΙΟΝΥCΙCΙΕ
 ΠΩΝΟCΥΙΟCΑΥ
 ΤΟΥΕΘΛΨΔΕΚΤΩΝ
 ΙΔΙΩΝ </div> | | | | |
| | “Th. K. Hieron. Markos the steersman of Nicomedia, aged 75 years. Dionysios, the son of Hieron, buried him here at his own expense.” c 35.4 | | 7 | 0 | 0 |
| 754. | Ancient Greek Funerary Stele in marble , with well-executed bas-relief carving of a man and woman, the latter seated. They are grasping hands, and below the bas-relief is the touching inscription, ΚΑΕΩ ΧΑΙΡΕ ΧΡΗΖΤΑ, “Farewell kind Cleo!” The male head is missing, but otherwise the stele is in good condition. 28in. high by 11 $\frac{3}{4}$ in. wide. Found at Ialysos, I. of Rhodes 266.8 ... | | 25 | 0 | 0 |
| 755. | Sarcophagus , in terra cotta from Pompei, 14in. × 12in. × 7in., probably Græco-Roman work. The lid is in the form of a reclining female figure. On the sides are well executed bas-relief representations of warriors fighting, etc. An important piece, priced much under its true value 233.474 | | 15 | 0 | 0 |

TERRA-COTTA LAMPS (chiefly Roman).

- | | | | | | |
|------|--|--|---|----|---|
| 756. | Fine Roman Terra-cotta Lamp , rectangular form, but with curvilinear ornamental processes at the two corners for the nozzles. The lamp contains a bas-relief representation of Ulysses and the Sirens. Potter's mark, CIVNBIT, which is believed at the British Museum to be the name of a town. Fine c 21.7 | | 7 | 10 | 0 |
| 757. | Another, circular, with head of Bacchus or a bacchanal in bas-relief, ornamental border 213.56 | | 0 | 15 | 6 |
| 758. | Another, circular body, with sharply modelled representation of Ixion bound to the wheel; a well-proportioned figure. This is a fine lamp and in beautiful condition c 66.42 | | 1 | 15 | 0 |
| 759. | Another, circular body, relief of Cupid on dolphin in the centre. Perfect condition c 66.46 | | 0 | 8 | 6 |
| 760. | Another, circular body, with sharply modelled figure of Jupiter (with eagle) and Juno; vine leaf, branch, and fruit border. In excellent preservation 213.61 | | 2 | 10 | 0 |

			£	s.	d.
761.	Another, with standing figure of Mercury, who holds a caduceus in one hand and a purse in the other. Perfect condition	215.177 ...	1	15	0
762.	Another, with representations of toad, scorpion, snail and phallus. Potter's mark AVIMETI. A well-preserved specimen	c 66.49 ...	1	5	0
763.	Others, of commoner type, from the Catacombs, Syria and Asia Minor, in various designs each from	...	0	3	6

TERRA-COTTA AND LIGHT EARTHENWARE STATUETTES, FROM TANAGRA AND ELSEWHERE.

764. **Archaic Statuette of Venus**, draped and holding necklace of large beads in left hand. Terra-cotta. Found at Ialysos. A piece of very great interest in faultless condition and not later than 500 B.C. Height 13½in. (Fig. 104.) 152.95 15 0 0



Fig. 104.

Archaic Statuette
of Venus.

765. **Aphrodite, in terra-cotta** : draped from the waist downwards, where the figure has been partially but skillfully restored. 8½in. high. Found at Ialysos. Circa. 600 B.C. 152.96 ... 20 0 0
766. **Terra-cotta Statuette of Woman**, with *peplum* thrown over head. 6in. high. Found at Cameiros. Circa. 500 B.C. 152.97 ... 9 0 0
767. **Antique Torso and Head of Herakles** in terra cotta. Greek. Fine style. 13½in. high 45 0 0
768. **Terra-cotta Statuette of Girl**. 5¼in. high. Found at Ialysos. An interesting little figure as illustrating how the *stola* was thrown over the tunica by Greek and Roman ladies. Found at Ialysos. 152.98 1 15 0
769. **Archaic figure of Ram**, in unglazed earthenware, 5½in. long. Very fine specimen of a rare form. Circa. 650 B.C. 152.101 ... 3 10 0
770. **Archaic figure of Lion**, in unglazed earthenware. The pose and general style of this piece recall the colossal Lion of Cnidos, which is generally placed at about 394 B.C.; but the piece here catalogued may be even earlier. 152.102 2 10 0
771. **Archaic figure of Pig**, in unglazed earthenware. 3¾in. long. Found at Cameiros. Circa. 500 B.C. 152.104 0 15 0
772. **Winged Eros in Terra-cotta on back of Boar**, 4¾in. high 150.1 8 0 0
773. **Youthful Bacchus and Helios with Swan**, 5¼in. high 150.2... 25 0 0
774. **Goat and Shepherd**, the latter playing on pipe, 7½in. long 150.3 17 10 0

ANTIQUES

775.	Winged Eros and Bird (? a Turkey), 5 $\frac{1}{4}$ in. high	150.4	£	s.	d.
776.	„ „ seated on Dove	150.5 ...	45	0	0
777.	„ „ crying	150.6 [Nos. 775, 776 and 777 form a series]			
778.	Vase or Lampfiller , with figures of girl and youth, the vase in black glaze, 7in. high	150.7 ...	25	0	0
779.	Painted figure of Girl with toy cart, 7 $\frac{1}{8}$ in. high	150.8 ...	20	0	0
780.	Vestal Virgin , with kneeling figure of winged Eros and Tripod on column, 6 $\frac{3}{4}$ in. high	150.9 ...	18	10	0
781.	Erato , Muse of Erotic poetry seated Lyre, 7 $\frac{3}{4}$ in. high	150.10 ...	12	10	0
782.	Seated figure of half-draped Woman , 7 $\frac{3}{4}$ in. high	150.11 ...	12	10	0
783.	Erato , Muse of Erotic poetry, half-draped, and seated on an Ionic capital; lyre or cythera in left hand, 9in. high	150.13 ...	15	0	0
784.	Venus on Dolphin's back , undraped; 6 $\frac{1}{2}$ in. high	150.14 ...	25	0	0
785.	Aphrodite seated on rock , with mirror in left hand, dressing her hair	150.15 ...	20	0	0
786.	Kneeling Venus , undraped, in open scallop-shells, forming vase or filler	150.44 ...	7	10	0
787.	Female Figure (? one of the Danaïdes), seated, water pot in lap, about 7 $\frac{3}{8}$ in. high	151.45 ...	12	10	0
788.	Leda and Swan , draped female Figure, seated on swan's back, 7 $\frac{3}{4}$ in. high	151.46 ...	40	0	0
789.	Winged Eros , kneeling on one knee, a dart in each hand and tying sandal, forming a vase, about 4 $\frac{3}{4}$ in. high	151.47 ...	8	10	0
790.	Seated figure of Man , with large disc-shaped head-dress, 5 $\frac{3}{4}$ in. high	151.48 ...	6	0	0
791.	Hercules and Bull , 6 $\frac{1}{2}$ in. high \times 8in. long	151.49 ...	25	0	0
792.	Winged Eros , with mirror, about 8in. long	151.51 ...	2	0	0
793.	Winged Eros , with drapery thrown over head, about 6 $\frac{1}{4}$ in. long	151.52 ...	5	5	0
794.	Winged Eros , mirror in one hand and bird (duck or swan) in other, about 4 $\frac{1}{2}$ in. high	151.53 ...	1	10	0
795.	Winged Eros , head draped, about 4 $\frac{1}{4}$ in. high	151.54 ...	5	0	0
796.	Winged Eros , with mirror, about 4 $\frac{1}{4}$ in. high	151.56 ...	3	15	0
797.	Silenus on back of Ass , 8in. long, about 8in. high	151.60 ...	17	10	0

					£	s.	d.
798.	Winged Eros on horse , holding a vessel in form of flower; about 8 $\frac{3}{4}$ in. high in case.	151.79	...	...	...	12	10 0
799.	Seated Figure of Man , dressed in chiton or tunic and chlamys, a fold of latter gathered up in left hand	151.80	..	...	...	12	10 0
800.	Death of Patroclus . Dying hero attended by Nike; about 9 $\frac{3}{4}$ in. high in case	151.82	...	...	...	20	0 0
801.	Winged Eros , with conch. 4 $\frac{3}{4}$ in. high; ball-mounted in case	151.83	...	...	...	8	10 0
802.	Venus rising out of the sea , open bi-valve at back; 9 $\frac{1}{2}$ in. high; in case	152.85	...	...	...	15	0 0
803.	Europa and Bull (Zeus) , 6 $\frac{1}{2}$ in. long \times 7in. high; in case	152.86	...	...	...	25	0 0
804.	Calliope , the Muse of Epic poetry, with tablet and stylus; seated figure, draped; in case; 6 $\frac{3}{4}$ in. high	152.87	...	...	...	12	10 0
805.	Archaic female figure seated on sella or thronas, about 9in. high; in case	152.88	...	...	...	25	0 0
806.	Nymph dressing her hair , circular mirror in left hand, figure draped, about 8 $\frac{3}{4}$ in. high; in case	152.89	...	...	...	40	0 0
807.	Seated figure of girl , draped, playing with large snail; about 7 $\frac{3}{4}$ in. high; in case	150.90	...	...	...	10	0 0
808.	Aphrodite with shell , cupids above with Aphrodite's robe extended	152.93	...	...	...	35	0 0
809.	Roman Soldier , wounded, shield on left arm, gladius in right hand	151.62	...	...	...	10	10 0
810.	Leda and Swan , 7 $\frac{1}{2}$ in. high, in case	151.66	...	...	...	15	0 0
811.	Flying Eros with black hair, lamp in left hand. Mounted on ball; 7 $\frac{1}{2}$ in. from left foot to tip of wing in case	151.67	...	...	...	17	10 0
812.	Flying Eros mounted on ball, about 7in. high, in case	151.68	...	...	...	10	0 0
813.	Another, in case, mounted on ball, about 5 $\frac{1}{2}$ in. high	151.70	...	...	...	12	10 0
814.	Another, in case, mounted on ball, about 5 $\frac{3}{4}$ in. high	151.71	...	...	...	12	10 0
815.	Another, in case, mounted on ball, figure keeling on one knee, hands bound behind back, about 5in. high	151.71	...	...	...	15	0 0
816.	Another, in case, mounted on ball, 3 $\frac{1}{2}$ in. high	151.74	...	...	...	10	0 0
817.	Another, wearing short chiton or tunica, open in front, 4 $\frac{1}{4}$ in. high, mounted on ball, in case	151.75	...	...	...	8	10 0
818.	Another, bearing Nike on column and with chlamys spread out as sail, mounted on ball, in case, 4in. high	151.76	...	...	...	7	10 0

ANTIQUES

						£	s.	d.
819.	Another, with right hand to ear, mounted on ball, in case, 4in. high							
	151.77					8	10	0
820.	Two Erotes , one winged and restraining goat, which is drawing							
	a cart or car 151.78					12	10	0
821.	Woman seated on rock (? Aphrodite) about 9in. high	150.16	...			15	0	0
822.	Aphrodite seated on rock , supporting winged Eros with right							
	hand, 9½in. high 150.17					20	0	0
823.	Aphrodite , draped and seated on rock, about 9¾in. high	150.18	...			15	0	0
824.	Euterpe , the Muse of Lyric poetry, with flute, 10½in. high	150.20				15	0	0
825.	Aphrodite , with mirror, draped, standing, 11¾in. high	150.21	...			15	0	0
826.	Standing draped figure of Woman with Dove , 12¼in. high							
	150.22					20	0	0
827.	Vase or Lamp filler , the body of vase a woman's head; handle,							
	neck, and back of vase painted black, 6¼in. high 150.23 ...					15	0	0
828.	Aphrodite , seated at fountain arranging her hair, 6in. high	150.24				12	0	0
829	Winged Eros and Aphrodite , Eros presenting her with an apple,							
	about 7¾in. high. 150.26					25	0	0
830.	Draped figure of Woman , with disc-shaped mirror, about 5¾in.							
	high 150.29					7	10	0
831.	Draped figure of Woman , with disc-shaped mirror, about 5½in.							
	high 150.30					3	10	0
832.	Draped Female Figure , with disc-shaped mirror 150.311 ...					5	10	0
833.	Draped Female Figure , with disc-shaped mirror, about 6in. high							
	150.32					7	10	0
834.	Thalia, the Muse of Comedy , draped and seated figure, with							
	comic mask in left hand, 6¼in. high 150.34					15	0	0
835.	Female Figure (possibly Polymnia, Muse of the Sublime Hymn),							
	with heart-shaped mirror in left hand 150.35					20	0	0
836.	Female Figure , seated, with finger to lips, draped, 6½in. high							
	150.37					13	0	0
837.	Female Figure , seated, fully draped (? one of the Lares—house-							
	hold Gods of the Romans) 6¼in. high 150.39					18	10	0
838.	Aphrodite , draped, with bird in left hand, seated figure, about							
	8½in. high 150.40					15	0	0
839.	Female Figure , draped, erect, with water-pot on head, one of the							
	Danaids, 7¼in. high 150.41					1	15	0
840.	Two Female Figures , erect, one holding vase, 6¾in. high	150.42				25	0	0

ANCIENT GREEK AND ROMAN
GEMS AND RINGS.

S _{40A} .	Yellow jasper Intaglio , oval; a lion killing a roebuck. Gold mounted as ring; XVIII Century mount 80.31 £ s. d.		3	5	0
S _{40B} .	Red jasper Intaglio , oval; an Eros in chariot drawn by two cocks. Silver mounted as ring; mount modern 82.39 1 10 0		1	10	0
S _{40C} .	Roman red paste Intaglio , gold mounted as ring; the setting also antique 80.21 4 10 0		4	10	0
S _{40D} .	Roman Intaglio of Niccolo , gold mounted as ring and engraved with a punning device, the name SESSTERTI between six heaps of sestertii arranged in two rows of three, thus:—	<p>(Δ Δ Δ SESSTERTI Δ Δ Δ)</p>			
S _{40E} .	Roman Ring in silver , with figure of a goddess deeply engraved on the bezel 427.486 5 0 0		5	0	0
S _{40F} .	Roman Intaglio in lapis lazuli , oval, gold-mounted as ring, the setting modern. Two standing figures, crudely cut 84.206 3 15 0		3	15	0
S _{40G} .	Oval Roman Intaglio in olivine, engraved on both sides; on the one side a head of a (?) philosopher, on the other a standing male figure. Swivel mounted as ring; XVIII Century. The setting modern c 15.12 3 15 0		3	15	0
S _{40H} .	Oval Intaglio of Niccolo , Roman; engraved with a standing figure of Mercury. Gold mounted as ring; the setting modern 81.72 4 10 0		4	10	0
S _{40K} .	Oval Intaglio in carnelian, fine colour, Roman. Gold mounted as ring; the setting modern. The stone engraved with figure of Minerva 428.512 4 15 0		4	15	0
S _{40L} .	Bronze Roman Ring , set with onyx intaglio of scorpion and inscribed with the name of Constantine Magnus. Mr. Marshall of the British Museum states that rings of this type were probably "given by the Emperors to officers, and that they were worn by them as a memorial of the oath of loyalty which they had taken" c 15.21 25 0 0		25	0	0
S _{40M} .	Roman Ring , set with carnelian intaglio of Jupiter Ammon, found at Sidon c 15.15 4 10 0		4	10	0
S _{40N} .	Greek Gold Ring , child's size, with figure of an owl in relief on the circular bezel. A charming little ring in splendid condition c 16.26 12 10 0		12	10	0

The above is only a very small selection from our stock of Greek and Roman gems and rings, which comprises specimens from many of the most famous collections.

ANTIQUES

A SELECTION OF
— ORIENTAL —
ANTIQUES
— AND —
OBJETS D'ART



PLATE III. Kiyonaga, 15in. × 10in., £4.

ANTIQUE PERSIAN, RHODIAN, HISPANO-MORESQUE AND RELATED FAIENCES, ETC.

		£	s.	d.
841.	Stone-coloured Vase with pear-shaped body, decorated in black, blue, and green. A Cufic inscription is incorporated with the wide central band of ornament. $7\frac{1}{2}$ in. high. XII or XIII Century. Found at Sultanabad	60	0	0
842.	Albarello , with black floral design on turquoise ground, and long inscription under the shoulder. $8\frac{3}{4}$ in. high. XII or XIII Century. Found at Sultanabad	75	0	0
843.	Plate , with design in dull ivory white and lapis blue segments, 9in. diam. Early XII Century. Found at Karaghan	55	0	0
844.	Fine turquoise-blue Bowl with flat edges, and floral decorations in black, $7\frac{3}{4}$ in. diam. by $4\frac{1}{8}$ in. high. XII Century. Found at Karaghan	75	0	0
845.	Fine lustre Bowl , dull ivory-coloured ground with designs in yellow, brown, green and blue, the central decoration a stag. A Cufic inscription round the inner rim of the bowl, $6\frac{1}{2}$ in. diam. by $2\frac{7}{8}$ in. high. Early XII Century. Found at Rhages, very rare	90	0	0
846.	Fine lustre Plate , with design in blue and golden-brown, covering closely the dull ivory-coloured ground. Cufic inscription at the bottom of the plate on the inner side, $9\frac{1}{4}$ in. diam. XIV or XV Century, a beautiful specimen	150	0	0
847.	Another, similar type and period, but smaller, $6\frac{3}{4}$ in. diam.	80	0	0
848.	Another, green decoration on dull ivory-coloured ground, a very artistic piece, with iridescent glaze, $9\frac{3}{4}$ in. diam., circa XIII Century	130	0	0
849.	Bowl , with design in fine blue glaze, animal in central panel, about two-thirds of the surface showing silvery iridescence, $6\frac{3}{8}$ in. diam., XIII or XIV Century	140	0	0
850.	Turquoise-blue shallow Bowl , finely iridescent, 9in. in diam., XII or XIII Century	57	10	0
851.	Turquoise-blue Vase , gourd-shaped, with design in black, which well covers the vase, the pattern on one side of the vase obscured by a silvery iridescence. XV or XVI Century	40	0	0
852.	Small early Plate , dull ivory-coloured ground, figure of Persian lady in centre, conventional floral decoration in remainder of field, pierced in the centre, $5\frac{3}{4}$ in. diam.	4	10	0
853.	Small early Plate , with chequer design in green and dull red, $3\frac{3}{4}$ in. diam.	0	12	6
854.	Early Vase , pear-shaped body, blue designs on dull ivory-white ground, the glaze very much discoloured—probably by hot smoke, $4\frac{1}{2}$ in. high	2	10	0
855.	Early Damascus Plate , blue ground with decoration in black, $6\frac{3}{4}$ in. diam.	1	15	0
856.	Early Persian Bowl , with parti-coloured design in low relief, $7\frac{1}{4}$ in. diam., $2\frac{1}{2}$ in. deep.	1	5	0

			£	s.	d.
857.	Another, similar type but different decoration, $8\frac{1}{4}$ in. diam., $2\frac{5}{8}$ in. deep		1	10	0
858.	Persian Vase with globular body, stone-grey ground, decorated in deep blue on the shoulders and neck, 9in. high	... ..	5	10	0
859.	Antique Persian Bowl , with the finest blue decoration of birds and trees; inside panel a seated figure with an imitated Chinese mark. Slightly cracked, but a very fine specimen B 68.197	... ..	12	10	0
860.	A curious and fine specimen of Anatolian Ware , in shape of a large globe, probably part of an ancient mosque lamp, elaborately decorated in colours with raised flowers, branches and leaves an unique piece B 65.130	... ..	7	10	0
861.	Small spherical Vase , antique Persian, with fine blue decoration on white ground, Chinese mark B 67.176	... ..	1	5	0
862.	A very interesting Hispano-Moresque Bleeding Bowl , in rare two-coloured lustre, $7\frac{3}{4}$ in. diam. D 113.25	... ..	8	10	0
863.	An early XVI Century Sicilian Pharmacy Jar , with spout and handle, with bright polychrome decoration, 8in. high D 113.23	... ..	8	10	0
864.	Hispano-Moresque Plaque in gold lustre, figure of the Virgin Mary and Child, winged cherubs' heads, etc., in relief, measuring $11\frac{1}{2}$ in. \times 16in. D 112.14	... ..	7	10	0
865.	Early Persian Tile , deeply cut, with glazed surface, 9in. \times 12in. 23.2	... ..	2	2	0
866.	Pair of exceptionally good Rhodian Dishes , painted in colours with roses, carnations, tulips, leaves, etc., with metallic lustre scroll border, over 12in. diam., both in perfect condition B 69.219—220...	30	0	0	
867.	Another, single plate, tulips, carnations, etc., in rich colours, an exceptional specimen B 69.227	... ..	10	0	0
868.	Two Damascus ware Saucers , black decoration, flowers, scrolls, etc., on bluish-green ground, $6\frac{3}{4}$ in. diam. 386.11—12	... ..	3	10	0

OBJECTS FROM THE INDIAN EMPIRE.

869. **Antique bronze figure of a Hindu Deity**, life-size. A statue of much interest, the god being of a rare type. It has three heads and eight arms, and the chest was originally covered by a pectoral—probably in gold and jewelled. The bronze is in fine preservation, and shows traces of heavy gilding. (Fig. 105, p. 95) ... 95 0 0
870. **Exquisitely chased antique silver Bowl**; Indian; $10\frac{1}{4}$ in. diameter at the lip. There are upwards of 20 figures chased in high relief round the bowl, the scene represented being apparently the advent to earth of some warlike deities or demons, to one of whom worship is being offered, while the others are being attacked. The chasing is extremely deep, sharp and artistic, altogether superior to the best modern work. The bowl weighs 610zs. (Fig. 106) B 110.15 25 0 0

ANTIQUES

- | | | | | | | |
|---|-----|-----|-----|---|----|----|
| 871. Small gold Head from Northern India, on lettered ebonized plinth. $\frac{3}{4}$ in. high 244.16 | ... | ... | ... | £ | s. | d. |
| | | | | 2 | 15 | 0 |
| 872. Indian green jade Tray , ornamented with scrolls and flowers in gold lacquer and garnets. 5in. square | ... | ... | ... | 6 | 10 | 0 |
| 873. Burmese jade Necklace of 42 native cut Beads, from General Prendegast's collection B 126.13 | ... | ... | ... | 1 | 5 | 0 |



Fig 105.
Bronze Figure of a Hindu Deity. (No. 869).

- | | | | | | | |
|--|-----|-----|-----|----|----|---|
| 874. Necklace of cut Garnets, Indian. Divided by 20 gold beads and nine garnet drops D 170.16 | ... | ... | ... | 3 | 15 | 0 |
| 875. Curious Indian Necklace composed of 10 lapis-lazuli beads separated by small pearls, with bell-shaped pendant in jade B 128.85 | ... | ... | ... | 7 | 10 | 0 |
| 876. Indian Necklace of charming design, consisting of 56 emerald and ruby-coloured ornamental drops. In case D 170.24 | ... | ... | ... | 4 | 10 | 0 |
| 877. Bronze-gilt seated Buddha , heavily gilt, and set with paste and garnets. 27in. high. From Ceylon B 90.26 | ... | ... | ... | 25 | 0 | 0 |

CHINESE PORCELAIN, GLAZED EARTHEN- WARE AND GLASS.

878. An old Famille-Verte cylindrical Vase, with decoration in panels of figures, dragons, landscapes, &c., on green ground strewn with flowers and butterflies. Kang-Hi period, 18½ in. high (Fig. 107, p. 97) 239.720 225 0 0



Fig. 106.

Exquisitely chased Antique Silver Bowl. (No. 870).

879. Large Nankin blue and white Vase with landscape and figures, key border, 16½ in. high (Fig. 108, p. 97) 239.723 ... 15 0 0
880. A large beaker-shaped Vase in blue, decorated with raised leaves and flowers. A fine specimen of the Kien-Lung period; in perfect condition 239.724 12 10 0
881. A pair of Nankin, blue on white, square Ginger Jars, landscapes with figures and temples; both perfect, 12¾ in. high 233.495 15 10 0

882. An exceptionally fine soft paste Chinese cylindrical Vase, with figures and trees in the finest blue on white ground. Kang-Hi period. The vase bears the mark which shows that it was made for a poet or literary person, 6½ in. high (Fig. 111 c, p. 100) 239.722 £ s d 7 10 0



Fig. 107.

Old Famille-Verte cylindrical Vase.



Fig. 108.

Large Nankin blue and white Vase.

883. An antique Nankin barrel-shaped Vase, with 4 finely painted figure and flower panels in blue on white; Ming Dynasty, Tching-hoa period; 6½ in. high (Fig. 111 d, p. 100) B 67.174 ... 3 15 0
884. An old Famille-Rose Teapot, the lower part in shape of a rose in fine red colour, the rest of the pot ornamented with roses and other flowers, in colours, with pierced panels; a collector's piece (Plate IV, F, p. 99) B 67.180 ... 10 0 0

- | | | £ | s. | d. |
|---|--|----|----|----|
| 885. An exceptionally fine Oriental glass Bottle in two layers, ruby on lemon yellow, beautifully cut with fruit and leaves, 10in. high, of the Kien-lung period B 86.127 | | 35 | 0 | 0 |
| 886. Pair of old Ming Kylens , finely decorated in colours, 8in. high (Plate IV, Figs. A and C, p. 99) B 61.63 | | 12 | 10 | 0 |
| 887. An old pair of Chinese porcelain figures of Priests , enamelled in colours, 8½in. high (Plate IV, Figs. D and H, p. 99) B 63.86 and 61.60 | | 8 | 8 | 0 |
| 888. Another pair, female figures , decorated with floral panels, Kien-lung B 62.64-65 | | 7 | 10 | 0 |
| 889. An Oriental soft paste figure of a Cat , 10in. high. A quaint and uncommon specimen B 68.203 | | 3 | 10 | 0 |



Fig. 109. Old Nankin Vase. (No. 910.)
Fig. 110. Beaker-shaped Vase in Blue. (No. 911.)

- | | | | |
|---|---|----|---|
| 890. An antique Famille-rose Teapot , fine decoration in birds and flowers, Kang-Hi period B 69.232 | 2 | 10 | 0 |
| 891. Pair of old powder-blue Porringers with flower panels inside and out B 63.99 | 3 | 5 | 0 |
| 892. Another pair, similar B 63.102 | 3 | 0 | 0 |
| 893. Chinese Famille-rose Bowl , decorated with pheasants and flowers, 9in. diameter B 75.26 | 4 | 10 | 0 |
| 894. An old Mandarin Bowl , 11½in. diameter, in perfect condition, and decorated with figures, flowers, etc., in colours in scale ground B 64.126 | 7 | 10 | 0 |

A (No. 886.)

B (No. 901.)

C (No. 886.)



D (No. 887.)

E (No. 898.)

PLATE IV
F (No. 884.)

G (No. 893.)

H (No. 887.)

		£	s.	d.
895.	Porcelain Bowl , with vertical panels of flowers and insects, $4\frac{1}{2}$ in. high., $7\frac{1}{2}$ in. diameter, formerly the property of the late Mr. George Salting B 65.135	17	10	0
896.	An old Mandarin Mug , with river scene, boats and figures, etc., dragon handle	3	0	0
897.	Another, Famille-rose, figure panel and sprays of flowers B 66.162	1	15	0
898.	A pair of Famille-rose Plates , Yung-ching period, decoration in flowers and birds, and both in perfect condition (Plate IV, E and G, p. 99) B 69.230	3	5	0
899.	Old Nankin Plate , 14in. in diameter, decorated in blue on white in dragons, etc. B 63.233	4	15	0
900.	Large Famille-rose Plate , 14in. in diameter; a very decorative piece in fine condition B 70.234	3	0	0



Fig. III.

A. Old Nankin Vase and Cover. (No. 908). B. Old Nankin Vase. (No. 909).
 C. Chinese Cylindrical Vase. (No. 882). D. Nankin Barrel-shaped Vase. (No. 883).
 E. Old Saki Bottle. (No. 912).

901.	An old Famille-verte Dish , with beautifully coloured centre panel, surrounded by floral sprays. An exceptionally fine specimen, but slightly faulty (Plate IV, B, p. 99) B 70.243	2	10	0
902.	Fine Chinese Vase and Cover , $5\frac{1}{2}$ in. high, with beautiful blue on white panels, crackle ground B 68.242	5	5	0
903.	An old Gourd-shaped Vase , decorated with fruit and branches in fine blue on <i>rouge de fer</i> ground. A very fine specimen from the Beardsley collection; in perfect preservation B 70.241	12	10	0
904.	White porcelain figure of Hoti , the god of mirth and happiness, finely modelled, 6in. high B 65.136... ..	3	10	0
905.	Chinese Vase for wall decoration, central figure panel in colours on coral field. Yung-ching period B 68.210	3	10	0
906.	Figure of priestess holding a vase and wearing a richly coloured gown; for wall decoration, Kien-lung period B 68.209	1	10	0

- | | | £ | s. | d. |
|---|--|----|----|----|
| 907. Pair of old Sang-de-Boeuf Bottles , with old French ormolu mounts, fine colour, 9½in. high B 70.237 | | 12 | 10 | 0 |
| 908. Nankin oviform Vase and Cover in fine blue on white decoration, figures, etc., leaf mark. Kang-Hi period. Montagu Guest collection (Fig. 111 A) B 70.248 | | 5 | 15 | 0 |
| 909. Old Nankin Vase , beautifully decorated in blue on white, with landscape. Exceptional quality, 10¾in. high. Kang-Hi. Same collection as above. (Fig. 111 B, p. 100) B 70.247 | | 8 | 0 | 0 |
| 910. Another, cylindrical, with elaborate floral decoration and Van Dyck border. Leaf mark. Kang Hi (Fig. 109, p. 98) B 60.29... | | 10 | 10 | 0 |
| 911. Another, beaker-shaped, hexagonal, decorated with chrysanthemums, 8½in. high. Wan-Li period. (Fig. 110, p. 98) B 66.173 | | 3 | 15 | 0 |



A (No. 917). B (No. 918).

Fig. 112.

Chinese soft paste Libation Cups.

- | | | | | |
|--|--|---|----|---|
| 912. Old Saki Bottle , floral decoration, with conventional border, 6in. high. Kang-Hi. (Fig. 111 E, p. 100) B 60.22 | | 3 | 15 | 0 |
| 913. Old Chinese powder-blue bottle-shaped Vase . Kang-Hi. 9in. high D 75.4 | | 3 | 15 | 0 |
| 914. A white Kang-Hi Saucer , enamelled in colours, with flowers, butterflies, etc. Kang-Hi. Of the highest quality B 68.213 | | 2 | 2 | 0 |
| 915. Another, decorated with flowers and fruit B 68.214 | | 2 | 2 | 0 |
| 916. Chinese pear-shaped porcelain Scent-bottle with pink and green decoration 239.747 | | 2 | 0 | 0 |
| 917. Chinese soft paste Libation Cup , in imitation of rhinoceros horn, with English silver mounts of the Queen Anne period. From Quemby Hall collection. A very rare and perfect specimen. (Fig. 112 A.) B 66.167 | | 7 | 10 | 0 |
| 918. Another, Georgian mounts: from the Marchioness of Anglesey's collection (Fig. 112 B) D 106.45 | | 7 | 10 | 0 |

CHINESE RHINOCEROS HORN CUPS.

- | | £ | s. | d. |
|---|----|----|----|
| 919. Very fine rhinoceros horn Cup , richly carved with sprays of hawthorn and other flowers. 7in. × 4 $\frac{3}{4}$ in. at the lip. Well mounted on pierced carved wood stand B 100.10 | 15 | 0 | 0 |
| 920. Another, with carved handle of grotesque figures, the bowl of the cup decorated with Chinese ornament and with key-pattern border. Well mounted on pierced carved wood stand B 100.9 | 15 | 0 | 0 |
| 921. Pair of rhinoceros horn Cups with foot and stem in silver, goblet fashion; the rims of the cups also silver-mounted. The mounts are finely chased with a lion-hunt design B 100.18 | 8 | 10 | 0 |

JAPANESE AND CHINESE LACQUER

(For lacquered wood Netsukies, see under "Netsukies," pp. 127-130).

- | | | | |
|---|----|----|---|
| 922. Red lacquer Inro or Medicine Box in four divisions, in fine condition. Japanese; rare B 131.30 | 2 | 10 | 0 |
| 923. Gold lacquer Inro , inlaid with mother-o'-pearl in a scale-like manner, five divisions. A fine early inro B 130.10 | 3 | 15 | 0 |
| 924. Another, one division missing B 131.29 | 1 | 10 | 0 |
| 925. Japanese Inro , in fine gold lacquer, inlaid with metal and mother-o'-pearl B 130.15 | 2 | 15 | 0 |
| 926. Japanese lacquer Box in the form of an egg, decorated with trees, birds, etc. B 131.28 | 0 | 15 | 6 |
| 927. Very rare Japanese Gori lacquer Box in four layers, giving the appearance of tortoiseshell B 50.150 | 4 | 0 | 0 |
| 928. Chinese Box with tray , made in the rare Fou-Chou lacquer; design of leaves and fruit. 5 $\frac{1}{2}$ in. × 4in. × 2 $\frac{1}{2}$ in. deep B 130.6 | 3 | 5 | 0 |
| 929. Another, circular, 3 $\frac{5}{8}$ in. diam., two figures on lid B 130.2 | 1 | 15 | 0 |
| 930. Extremely fine Go-i-bu gold lacquer Box ("mokamai" type) with tray; 6 $\frac{3}{4}$ in. × 5 $\frac{1}{2}$ in. × 6in. deep About 1746 B 130.25 | 18 | 10 | 0 |
| 931. Old Japanese black and gold lacquer Cabinet , 5ft. 6in. high × 4ft. wide × 1ft. 9in. deep. A beautiful example, with five drawers and cupboard with folding doors, the fronts of drawers and the two doors finely decorated with landscapes and flowers. The late owner paid £150 for this cabinet in Japan B 131.27 | 85 | 0 | 0 |
| 932. Korin lacquer Bowl , inlaid with mother-o'-pearl flowers. Very rare B 130.22 | 10 | 0 | 0 |
| 933. Curious Japanese Stick made from shark skin, with finely chased gold and lacquer handle D88.192 | 2 | 0 | 0 |
| 934. Six old Japanese lacquer Panels , 5 $\frac{3}{4}$ in. × 4 $\frac{1}{8}$ in. B 130.15.21 each at | 1 | 5 | 0 |

CHINESE OBJECTS IN TORTOISESHELL AND JAPANESE OBJECTS IN WOOD.

(For carved wood Netsukies see under Netsukies, pp. 127—130.)

		£	s.	d.
935. Extremely fine tortoiseshell Box of unusually large size and finely carved with Chinese figures, trees, etc.; in perfect condition B 50.140	... ..	4	10	0
936. Another, smaller, but equally finely carved D 33.124	...	3	10	0
937. Japanese dark wood glove or handkerchief Box , beautifully inlaid on the lid and four sides with mother-o'-pearl, 10in. × 5in. × 2½in. deep B 50.150	... ..	1	5	0
938. Japanese Inro in ebony, beautifully carved in the form of a tortoise. Done by the celebrated Hidari Issan with his left hand, about 1810 B 50.156	... ..	3	10	0

CHINESE NECKLACES.

939. Chinese mother o'pearl Necklace , divided by crystalloid beads B 127.52	... ..	1	1	0
940. Necklace of fine light ruby amber Beads. B 136.104	...	1	7	6
941. Another, of the same colour, divided by nine large orange-coloured amber beads B 135.85	... ..	2	5	0
942. Another, lighter coloured amber, divided by crystalloids. B 133.19	...	2	0	0
943. Long rope of ruby amber Beads , with Chinese green silk tassel B 134.66	... ..	2	10	0
944. Another, of very rich dark red Amber, with tassel B 135.88	...	2	10	0
945. Another, same colour, smaller beads B 135.76	... ..	2	2	0
946. Necklace of yellow amber Beads , interspersed with large oval orange coloured beads B 135.91	... ..	2	5	0
947. Necklace of clouded amber Beads , interspersed with nine mother o'pearl beads B 129.87	... ..	1	5	0
948. Necklace of yellow amber Beads , of fine colour, with Chinese green silk tassel B 134.59	... ..	2	12	0
949. Long Necklace of light coloured ruby amber Beads. 134.30	... ..	2	0	0
950. Another, of the dark ruby amber, suitable for muff chain. B 134.39	... ..	1	15	0
951. Another, slightly darker B 134.45	... ..	2	0	0
952. Necklace of 51 large carnelian beads, with carved nut as snap, and large old gold tassel, scarce D 127.46	... ..	1	15	0
953. Gold Chain Necklace , with 9 emerald jade ball pendants of fine colour 425.67	... ..	5	10	0

					£	s.	d.
954.	Another, gold chain, with 10 large coral beads	D 170.12	...	...	3	0	0
955.	Necklace of 57 carved and pierced ivory beads, with green silk tassel	B 149.123	...	...	3	10	0
956.	Necklace of amber and ivory beads, interspersed with 8 carved fruit stones, with very curious carved-ivory head pendant, in the mouth of which is a loose die every facet having the correct number of spots	B 136.106	...	...	1	15	0
957	Necklace of carved fruit stones, interspersed with purple mother o'pearl beads	B 129.88	...	...	0	15	0
958.	Necklace of Chinese crystal beads, interspersed with small red glass beads	c 60 3...	...	...	3	5	0
959.	Necklace of mother o'pearl beads, interspersed with small gilt beads	B 128.70	...	...	0	15	0
960.	Another, interspersed with small gilt and black mother o'pearl beads with carved nut as clasp	B 128.69	...	...	0	18	6
961.	Another, divided by black mother o'pearl with 3 carved ivory beads and 4 crystalettes	B 128.66	...	...	0	18	6
962.	Necklace of mother o'pearl beads of very fine purple colour, interspersed with crystal discs	B 127.57	...	...	1	5	0
963.	Another, similar, with gilt beads interspersed, and carved nut snap	B 126.8	...	...	1	5	0
964.	Another, darker shade	B 126.24	...	...	1	1	0
965.	Another, smaller beads, a child's necklace	B 129.90	...	...	0	15	0
966.	Another, interspersed with green jade beads, very artistic	B 127.42	...	...	3	10	0
767.	Another, interspersed with 7 large oval golden amber beads and carved nut snap	B 128.83	...	...	1	10	0
958.	Another, with 4 white mother o'pearl beads, the centre interspersed with 4 jade rings splashed with emerald green, and 4 tubular granite beads at each end, small jade clasp, a very uncommon necklace	B 129.109	...	...	3	15	0
969.	Long Necklace of mother o'pearl beads, divided by 4 large golden amber ditto, and with curious old Chinese hunting pendant	B 128.55	...	...	5	10	0
970.	Another, interspersed with 6 red amber beads	B 128.81	...	...	1	5	0
971.	Superb emerald jade Necklace , of fine transparent and even colour, consisting of 100 beads, a very rare and fine necklace	B 129.105	...	...	95	0	0
972.	Another, of 63 beads, graduated, the rare transparent emerald colour	N.S.	...	...	65	0	0
973.	Another, uniform size and darker colour	B 149.116	...	...	60	0	0
974.	Another, uniform size, consisting of 50 larger beads with splashes of green	B 149.121	...	...	35	0	0
975.	Another, composed of small beads, fine colour	B 149.115	...	...	8	10	0

976. Another, double row, with large beads at regular intervals, a very pretty necklace	B 129.110	...	...	...	...	£	s.	d.
						4	0	0
977. Another, divided by 7 jade pendants	B 126.19	...	...	...	...	12	10	0
978. Another, longer, composed of 86 beads, divided by small gilt beads	B 129.111	...	...	...	...	8	10	0
979. Another, consisting of 48 green jade beads, divided by crystal ditto	B 126.18	...	...	...	...	7	10	0
980. Another, smaller beads of fine emerald colour	B 150.119	...	...	...	...	5	0	0
981. Another, of alternate large and small beads of good colour, 53 beads	B 129.104	...	...	...	...	5	0	0
982. Another, large beads slightly graduated, the dark emerald colour, amethyst pendant	B 127.41	...	...	...	...	4	10	0
983. Long rope of jade Beads , consisting of 193 beads. Light olive-green colour, suitable for muff chain	129.441	...	...	...	...	1	5	0
984. Necklace of brown mother-o'-pearl beads, with carved nut as snap	B 126.12	...	...	...	...	0	12	6
985. Another, interspersed with 6 gold beads, and with pink quartz pendant	B 126.11...	...	...	...	...	1	2	6

CHINESE BANGLES.

986. Circular jade Bangle , $3\frac{3}{8}$ diam., beautifully splashed with emerald green	B 31.82	...	...	...	...	10	0	0
987. Another, 3in. diam., slightly splashed with emerald green. Much reduced in price	424.23	...	...	...	...	2	15	0
988. Another, $2\frac{3}{4}$ diam., well splashed with the finest transparent emerald green. A beautiful bracelet for a child	425.60	...	...	...	...	8	10	0
989. Another, $3\frac{1}{4}$ in. diam., splashed with bright emerald green	B 31.83	...	...	...	...	9	0	0
990. Another, $3\frac{1}{4}$ in. diam., well splashed with bright emerald green in every part. A bangle of great beauty and rarity	B 40.288	...	...	...	...	12	10	0
991. Elliptical jade Bangle , $3\frac{1}{4}$ in \times 3in. made to open. The hinge and clasp are in gold, beautifully chased, and the bangle is further ornamented with two gold bands, similarly chased. The jade has splashings of a deep rich green	B 32.101...	...	...	...	...	8	10	0
992. Circular jade Bangle , uniformly mottled in dullish blue-green, 3in. diam.	424.48...	...	...	...	...	3	3	0
993. Another, of a delicate pinkish white, 3in. diam.	425.76	...	...	...	...	1	5	0
994. Another, of a greenish horn colour, $3\frac{1}{4}$ in. diam.	B 40.301	...	...	...	...	1	0	0
995. Another, well carved to represent terminal dogs' heads with dividing ball, $3\frac{1}{4}$ in. diam., whitish jade	424.25	...	...	...	...	4	10	0
996. Very old large carved Bangle in rich brown jasper.	B 40.302	...	...	...	...	4	5	0

CHINESE CARVINGS IN JADE.

997. **Chinese jade Vase** in form of a dolphin, exquisitely carved, surrounded by dragon and emblems, etc., in the light green colour, 9in. high; from the Vavas seur collection B 36.212 ... 35 0 0
998. **Koro in Chinese dark green jade**, surmounted by figure of the imperial dragon and carved with the symbols of longevity. The handles are in shape of dragons' heads with loose rings in their mouths, and are cut from the solid. The body, which is very



Fig. 113.

Koro in Chinese dark green jade. (No. 998).

- beautifully carved and engraved, bears the (:) of the mandarin (crest) for whom the piece was made. The lid contains a secret recess, which is hidden by the dragon over it. An unusually fine piece (Fig. 113) B 32.98 ... 125 0 0
999. Another, in light green Jade, pierced and carved cover surmounted by dragon and on dragons' head supports; Vavas seur Collection B 22.354 ... 20 0 0
1000. **Sweetmeat Dish**, consisting of oblong slab of pure white jade, carved and pierced in 3 strata, with birds and flowers and the five-clawed dragon, on wooden stand B 36.215 ... 9 10 0

1001. **Large dark green jade Vase and Cover**, deeply carved with panels of bird and rose in front and the royal five-clawed dragon at back. Elephant handles with loose rings. The cover surmounted by kylen, circa. 140 years old; 11in. high (Fig. 114 B) B 32.93 ... 55 0 0



A (No. 1002).

Fig. 114.

B No. 1001.

Jade Vases.

1002. **Chinese emerald jade Spill Vase** in form of fungus and leaves, carved and pierced, on black wood stand 6in. high (Fig. 114 A) B33.129 ... 42 10 0
1003. **White jade two-handed Cup**, exquisitely carved in bas relief, with figures of cranes, etc. The handles are delicately formed of scrolls and shells, 5 $\frac{3}{4}$ in. in width. Vavasseur collection B 30 213 15 0 0

				£	s.	d.
1004.	Light green jade Vase and Cover , carved in bas relief and with Vandyke border; the body and the cover with 3 handles and loose rings, each cut from the solid. Formerly in the possession of the late General Luard B 36.197	21	0	0		
1005.	Chinese double Vase in shape of two lotus leaves, with flowers and branches, deeply undercut, and in the light green jade, beautifully uniform in colour, measuring 7in. across B 33.128 ...	25	0	0		
1006.	Beautifully carved Slab of the bright emerald green jade, 5¼in. × 4¾in. The slab, which is nearly half an inch thick, is somewhat oval in form, but with sinuate margin. The design represents a dragon in landscape with face turned towards the full orbed sun B 33.130	45	0	0		
1007.	Vase of the finest "mutton fat" coloured jade with engraved collar of the symbols of longevity; Vandyke border, 8½in. high B 34.141	35	0	0		
1008.	Cylindrical dark green jade Box , carved in bas relief with floral design; a fine piece, 3¼in. in diam., height 2¾in. B 36.196 ...	12	12	0		
1009.	Pair of white jade Screens on carved wood stands, the front carved with butterflies, roses and other flowers, and the back engraved with similar design B 39.287	9	10	0		
1010.	Light green Chinese jade Vase in shape of tulip, the body of the vase is formed by the flower itself, and is supported by buds, branches and leaves; a very handsome piece, 8in. high B 39.297...	15	0	0		
1011.	Another Vase of transparent white jade, in shape of fungus, with leaves and branches on black carved wood stand B 36.211 ...	8	10	0		
1012.	Presentation Box , carved in Chinese dark green jade, with conventional design, in bas relief and key border, 6¾in. square × 2½in. B 39.289	60	0	0		
1013.	Jade Tray , carved as a lotus leaf, with flowers and fish; parts of the tray of the finest emerald green B 32.99	12	10	0		
1014.	Spill Vase , carved in bas-relief, with exotic bird and roses, over three-quarters of the piece consists of the fine transparent emerald jade, 3½in. high B 38.274	22	10	0		
1015.	Old mug-shaped Vase , in light green and brown jade, carved and engraved, Chien-lung period. Vavas seur collection D 36.198	15	0	0		
1016.	Light green jade Spill Vase , 3¾in. high B 38.262...	2	5	0		
1017.	Another, similar B 38.263	2	5	0		
1018.	Two-handled Bowl , in light green jade, engraved with landscape, etc., on black wood stand with pierced cover, surmounted with branch of coral B 29.12	5	10	0		
1019.	Chinese green jade Sauceboat , with engraved key-border and carved handle, on stand 424.16	7	10	0		
1020.	Pair of Chinese Cups , in dark green jade, 2in. in diameter, bell shaped B 37.226-7	2	10	0		
1021.	A very rare figure of a three-legged Toad, in light green jade. Ming period B 39.283	3	15	0		

		£	s.	d.
1022.	Circular Box and Cover , in light and dark green jade, with traces of the rare golden jade, carved from one piece in roses, etc. B 33.121	4	5	0
1023.	Open Cup , one handled, on stand B 29.6	3	10	0
1024.	Three-legged Vase and Cover , in dark green New Zealand jade, 4 $\frac{3}{4}$ in. high; of Chinese workmanship B 30.64	3	10	0
1025.	A pink jade carving in shape of a Cat, sleeping on a large leaf, on stand B 29.34	1	12	6
1026.	Another, in form of fish, surmounted by figure. Rare in this colour 424.17	1	15	0
1027.	Chinese Carving in form of Three Beans , with branches and leaves in fine green jade, the rare emerald green in parts, 2 $\frac{1}{2}$ in. long, on stand carved from a root 425.84	3	10	0
1028.	Small white jade Group , figure of a woman in a boat, finely pierced and carved with exquisite detail, in pure white jade, on black carved wood stand, 2 $\frac{1}{2}$ in. long B 29.15	2	12	6
1029.	A similar Group, two grotesque animals, with branches and leaves, on stand B 29.29	2	12	6
1030.	Another, a Monkey on the back of a horse holding its head, on stand B 29.18	1	5	0
1031.	Figure of a Dancing Girl , fine white jade, on stand, 3 $\frac{1}{4}$ in. high 524.19	2	12	6
1032.	Chinese Miniature Screen in silver , with three green jade plaques, the silver mount is beautifully chased and pierced and bears an inscription B 110.3	3	10	0
1033.	Shaped oval Bowl in white jade , plain surface, 6 $\frac{3}{4}$ in. × 3 $\frac{3}{4}$ in. × 2 $\frac{1}{4}$ in. high B 39.286	7	10	0
1034.	White jade Bowl , carved with flowers, etc., in bas relief, exceptionally thin and beautifully transparent, on charmingly carved wood stand B 39.291	17	10	0
1035.	Bowl and Cover in light jade , with traces of the fine green, carved with branches and flowers, on carved wood stand, from the Vavasour collection B 22.353	12	10	0
1036.	Light green jade Casket , for cigars or cigarettes, with pierced silver mounts, 6in. × 3 $\frac{3}{4}$ in. × 3 $\frac{3}{4}$ in. high B 39.285	4	15	0
1037.	Vase and Cover in fine green jade , white ground, carved with grotesque animals and engraved with double Vandyke border, a collectors' specimen, 6in. high BA. I	27	10	0
1038.	A very early Chinese jade Elephant , the trappings carved to represent embroidered work, 8 $\frac{1}{4}$ in. long and 5in. high, a very rare piece of the highest interest, dating back to the Chou Dynasty, 400 B.C. BA. I	65	0	0
1039.	Chinese white jade Tray , carved with floral design and richly ornamented with jewels—rubies, emeralds and sapphires, and with key border studded with turquoises, 6in. × 4in. B 31.74	10	0	0
1040.	Green jade Plate , 10 $\frac{3}{4}$ in. diam., fluted pattern, radiating design. From the Summer Palace, Pekin B 38.256	18	10	0
1041.	Another, exactly similar to above B 38.255	18	10	0

CHINESE CARVINGS IN AMBER.

			£	s.	d.
1042.	Chinese red amber Tray (the fine deep claret colour), in shape of Fungus with leaves and insects, 5in. × 3 $\frac{3}{4}$ in., on pierced wood stand inlaid with silver B 138.147	25	0	0	
1043.	An exceptionally fine pair of flat red amber Vases , beautifully carved and pierced with animals, foliage and flowers, surmounted by dragon lid, 8in. × 5in., extremely rare in this large size, on inlaid silver stands B 137.136	65	0	0	
1044.	Red amber Kylen with ball, on small oblong plinth, finely carved, 2 $\frac{1}{2}$ in. × 3 $\frac{1}{4}$ in. Kien-Lung B 137.140	9	10	0	
1045.	Another, figure of dancing woman, 3in. high B 137.141	8	10	0	
1046.	Another, figure of a Joss, 1 $\frac{1}{2}$ in. high B 136.119	3	5	0	
1047.	Clouded yellow amber figure of Chinese Priest , with emblems, etc., elaborately carved, 3 $\frac{3}{4}$ in. high B 134.62	8	10	0	
1048.	Another, figure of a Cat, Ming period B 134.60	5	10	0	
1049.	Circular ruby amber Box , fine colour B 136.127	1	15	0	
1050.	Another, smaller, colour equally fine B 136.128	1	10	0	

CHINESE CARVINGS IN CRYSTAL.

1051.	Large Vase with Cover , in the beautiful pink crystal (unstained) on carved wood stand: Chinese; the vase, apart from stand, is 10in. high and nearly 6in. wide in the broadest part, and the ring handles, which hang free, are homogeneous with the crystal of the body of the vase. Both vase and lid are carved with branches of fruit in high relief, and the top of the latter is in the form of a sleeping duck. We emphasize the fact that the colouring of the crystal is natural, as an artificial method of staining is known—a poor imitation of the genuine thing B 113.361	85	0	0	
1052.	Large double Vase in pink crystal , 7 $\frac{3}{4}$ in. × 5 $\frac{3}{4}$ in., on carved wood stand, carved in high relief with branches and leaves, Chinese (<i>vide</i> No. 1051 above), would make a noble flower vase B 114.362	65	0	0	
1053.	Large Vase in pink crystal , a magnificent block carved in high relief with dragon and leaves (<i>vide</i> No. 1051 above), on carved wood stand, Chinese B 113.359	65	0	0	
1054.	Fine figure of a "Water Buffalo" in pink crystal , 6 $\frac{1}{2}$ in. long, on pierced wood stand (<i>vide</i> No. 1051 above), Chinese B 114.363	25	0	0	
1055.	Vase and Cover in pink crystal , 6 $\frac{1}{2}$ in. high, exquisitely carved in full relief with flowers and leaves, Chinese (<i>vide</i> No. 1051 above), the colour very delicate and pure, carved wood stand B 113.360... ..	55	0	0	
1056.	Another, carved with grotesque animal and foliage in high relief, Chinese, 8in. high, on carved wood stand (<i>vide</i> No. 1051 above) B 113.358	50	0	0	

1057. **Pair of large Chinese open Bowls** in the rare pink crystal, vertically fluted and carved with 5 scroll feet, 5in. diam., on carved wood stands, from the Vavas seur collection B 36.216 B 36.217... £ s. d.
31 10 0
1058. **Fine Vase in pink crystal**, beaker shaped, with elephant handles and loose rings, the body carved with grotesque masks and scrolls, Vandyke collar and key border, on old French ormolu mount, 7in. high B 36.208 25 0 0



Fig. 115.

A

B

C

D

- A. Chinese rock-crystal pear-shaped Vase (No. 1062.) B. Unique rock-crystal Koro (No. 1060.)
C. Chinese scent Vase (No. 1069.) D. Chinese rock-crystal Vase (No. 1059.)

1059. **Very early Chinese rock-crystal Vase** with pierced lid surmounted by kylene, 10½in. high. (Fig. 115 D) B 82.43 ... 35 0 0
1060. **Unique rock-crystal Koro**, with carved bas-relief panels and three dragon handles, with loose rings, carved from the solid, and lid in similar design, on carved wood stand. (Fig. 115 B) B 82.27 75 0 0

				£	s.	d.
1061.	Chinese rock-crystal Vase and Cover , exquisitely carved in high relief with dragons and grotesque animals, etc., a very clever piece, 4in. high, on carved wood stand B 85.118			15	0	0
1062.	An early Chinese rock-crystal pear-shaped Vase , embedded in the back of a dragon, carved with emblems, etc. Ming period (Fig. 115 A, p. 111) 189.565			21	0	0
1063.	Pair of rose-crystal open Bowls with fluted edges, scroll-shaped feet, on carved wood stands, 6in. diam. From the Vavasseur collection B 36.217 and 216			31	10	0
1064.	Large rock-crystal figure of Kwan-yin , nicely carved and engraved, 11½in. high B 83.63			21	0	0
1065.	Early rock-crystal Vase , carved in shape of fruit and flowers, a clear and finely-cut specimen B 85.151... ..			7	10	0
1066.	Circular rock-crystal open Bowl , with carving in bas-relief of branches and leaves B 85.122			4	10	0
1067.	A Tumbler in rock-crystal , 4in. high, 3¼in. diam., cut from an absolutely flawless piece B 83.69			27	10	0
1068.	Seal in rock-crystal surmounted by carved kylen, 4¾in. high B 82.45... ..			4	15	0
1069.	Chinese Scent Vase in rock-crystal , with silver gilt enamel mounts, carved bas relief dragon handles, 4¾in. high (Fig. 115 C, p. 111) D 150.2			12	10	0
1070.	Another, similar, with old silver mounts and pink crystal stopper B 82.22... ..			12	10	0
1071.	Another, engraved and pierced handles, with silver-gilt pagoda-shaped cover 290.90			12	10	0
1072.	Hexagonal rock-crystal Box , engraved with emblems of longevity, etc. Early Chinese B 81.15			7	10	0
1073.	Fine crystal Set , comprising Vase and Tazza, with finely enamelled mounts, the vase and cover are 3¼in. high, and the oval-shaped tazza measures 3in. × 1½in. high, contained in morocco leather case B 86.139			31	10	0
1074.	Small rock-crystal figure of Hoti , finely carved B 37.225			2	12	6
1075.	Finely carved figure of a Fish in rock-crystal B 83.53 ...			4	15	0
1076.	Rock-crystal Ball , 90½ m/m. in diameter, mounted on a beautifully chased and modelled bronze dragon, the latter supported on a large block of uncut crystal. The ball is absolutely flawless. (Fig. 116, p. 113) D 151.19			70	0	0
1077.	Another, about 3in. diam. unmounted D 151.20			45	0	0
1078.	Another, 87 m/m. diameter, flawed D 151.36			25	0	0
1079.	Another, 5in. diameter, flawed. An exceptionally large ball D 152.42			27	10	0



Fig. 116,
Rock Crystal Ball (No. 1076).

CHINESE CARVINGS IN CARNELIAN.

(See also miscellaneous Chinese objects, p. 118.)

		£	s.	d.
1080.	Carnelian figure of Frog , seated on the leaf of a water lily. The Carnelian is of an orange colour, shading into milk-white. Chinese. About $2\frac{1}{2}$ in. \times 2 in. B 37.222. ...	3	0	0
1081.	Carnelian figure of a Hawk perched on a branch, $4\frac{1}{2}$ in. high, on black wood stand B 82.30 ...	17	10	0
1082.	Another, figure of a Chinese Priestess , 5 in. high B 85.105 ...	15	10	0
1083.	Another, figure of a resting Cow , in the fine dark red colour, and beautifully transparent B 82.31 ...	18	10	0
1084.	Another, figure of an Elephant , finely carved B 84.96 ...	12	10	0
1085.	Another, figure of a Chantecler , the feathers and all details most beautifully carved from a piece of the finest coloured stone B 85.107 ...	9	10	0
1086.	Another, similar, slightly smaller, $4\frac{1}{2}$ in. high B 85.106 ...	9	10	0

CHINESE CARVINGS IN AGATE.

(See also miscellaneous Chinese objects, p. 118.)

1087.	Fine Dish in transparent oriental agate , exquisitely carved in form of a leaf, $9\frac{3}{4}$ in. long \times 9 in. wide, from the Ford collection D 86.116 ...	25	0	0
1088.	Cup in oriental agate with handle, raised leaf pattern on outside. Newton Robinson collection D 84.122 ...	18	10	0
1089.	Unique Jardinière , cut from a colossal block of agate, $13\frac{1}{2}$ in. long \times $12\frac{1}{2}$ in. wide \times $5\frac{3}{4}$ in. deep; probably the largest piece of agate known. The stone is of a beautifully rich warm brown—almost orange in parts—and shows to perfection when lighted from within by an electric lamp. The jardinière has been sumptuously mounted on a finely carved wood elephant hung with trappings of gold brocade and embroidered silk ...	375	0	0

CHINESE AND JAPANESE CARVINGS IN IVORY.

(For Ivory Netsukies, see under Netsukies, p. 127-130.)

1090.	An exceptionally fine carved ivory Ball containing 14 other balls, all beautifully carved and pierced, and cut from one solid piece, on ivory stand in shape of female figure 10 in. high B 144.394	15	0	0
1091.	Japanese carved ivory figure of Mother and Child , the latter playing with dog and ball: the woman supporting an idol. The dresses are exquisitely engraved with floral pattern. A group of the highest artistic merit, 10 in. high. From the Vavasour Collection B 22.247 ...	17	10	0

					£	s.	d.
1092.	Another, figure holding an egg and girded with sword; she stands with one foot on a human figure with feathered back and bird's face. The garment is finely engraved with figures of dragons, etc. 9in. high. Vavas seur collection B 22.348	...	...	...	18	18	0
1093.	Japanese carved ivory figure of the meditating Buddha seated on lotus-leaf stand. Carved from a very fine piece of ivory, 6½in. high B 21.339	...	...	...	12	10	0
1094.	Another, two Japanese Boys with grapes . A finely carved piece of the highest artistic merit and signed B 144.402	...	...	...	12	10	0
1095.	An old Chinese ivory figure of a Deity , with staff and fan, side of the figure carved with crane and tortoise B 143.388	...	...	...	12	10	0
1096.	Japanese ivory group of Mother and Child , with cat at feet, 5in. high B 22.351	...	...	...	6	10	0
1097.	Japanese carved ivory group of two Warriors , with sword and halberd. Beautifully engraved dresses. 4½in. high 272.176	4	15	0			
1098.	Another, figure of Man , surmounted by dragon, holding open scroll, boy and monkeys at feet. 7¾in. high B 22.357	...	...	...	5	10	0
1099.	Another, seated Man , holding two grotesque masks, and another by his side, 4¼in. × 4in. Signed B 13.75	...	...	...	2	10	0
1100.	Another curiously carved Male Figure holding up both arms. A very fine piece, 4in. high B 145.137	...	...	...	4	15	0
1101.	Pair of exceptionally large carved Ivories in the form of spill-vases, 22in. high × 17½in. in circumference at the widest end and 16½in. at the narrowest. Japanese. The deep and exquisite carving covers almost the whole surface, and is in each case a life-size design of monkeys, playing, in the one case with a young crab, in the other with a piece of a honeycomb. The crab is nipping a paw of one of the monkeys, and a bee is threatening the monkeys of the companion group. Both ivories are elaborately mounted on pierced wood stands, which bring the total height of each piece to 42 inches B 145.436	...	...	...	95	0	0
1102.	Japanese ivory Snuff Bottle in the form of purple fruit with capsule in green stained ivory D 94.330	...	...	...	1	5	0
1103.	Another, white ivory with green capsule D 94.332	...	...	...	1	1	0
1104.	Another, green ivory, ribbed and serrated edge E 94.333	...	...	...	0	15	0
1105.	Japanese ivory Cabinet with 13 drawers and two doors. The back, front and sides delicately carved both inside and out in low relief, with figures, birds and flowers, slightly tinted, engraved silver mounts, 9¼in. × 9in. B 143.403	...	...	...	25	0	0
1106.	Very fine Japanese ivory Casket , finely carved with industrial scenes in figures, horses, boats, etc., from one solid piece of ivory. The cover, which is engraved in bas-relief with birds and flowers, is surmounted by a seated figure of a man, 10½in. high 270.86	...	...	...	15	0	0
1107.	Another, exquisitely carved with fighting dragons, lid surmounted by bear and dragon. The work is of the highest quality. Signed. 270 84	...	...	...	17	10	0

CHINESE SCENT AND SNUFF BOTTLES IN JADE,
CRYSTAL, AGATE, AMBER,
PORCELAIN, GLASS, &c.

1108. Yellowish-brown agate Snuff Bottle, with flowers in low relief, ovate body B 84.83	...	...	...	...	£	s.	d.
					3	10	0
1109. Another, plain circular body, B 66.168	...	...	...	...	1	5	0
1110. Another, ovate body, foliate decoration in low relief B 84.82	...	...	...	...	3	5	0
1111. Another, ovate body, leaves and flowers in low relief B 64.119	...	...	...	...	3	10	0
1112. Another, oblong, with rounded corners, foliate decoration in low relief B 65.144	...	...	...	...	5	0	0
1113. Greenish-white jade Snuff Bottle, with lizard handle B 84.75	...	...	...	...	3	5	0
1114. Another, graceful vase-shaped body B 84.77	...	...	...	...	2	5	0
1115. Another, pear shaped, plain B 84.90	...	...	...	...	1	15	0
1116. Another, brownish mottlings, flat spherical body, with incised pattern of leaves and flowers B 84.74	...	...	...	...	3	10	0
1117. Another, mutton-fat colour, plain oblong body, rounded at the corners 251.29	...	...	...	...	1	5	0
1118. Another, in the mutton-fat jade; a fine clear specimen, flatly spherical body B 67.187	...	...	...	...	1	5	0
1119. Another, egg-shaped B 84.78	...	...	...	...	2	5	0
1120. Another, flattened oval body, silver-mounted, with jade stopper B 61.52	...	...	...	...	1	5	0
1121. Another, small, with low relief, lion-head handles, bearing rudimentary rings, jade stopper B 61.65	...	...	...	...	1	12	6
1122. Another, flattened egg-shaped body, in white and brown jade, with cameo of chinaman flying a kite B 84.76	...	...	...	...	2	12	6
1123. Small rock-crystal Snuff-bottle, oval body, B 84.95	...	...	...	...	3	10	0
1124. Jade Snuff-bottle in the form of a (?) tunny fish, nicely carved B 84.79	...	...	...	...	3	5	0
1125. Green jade Snuff Bottle, flat circular body, green jade stopper, good colour B 84.91	...	...	...	...	4	5	0
1126. Pinkish-white quartz Snuff-bottle, with rudimentary ring handles B 84.92	...	...	...	...	2	10	0
1127. Amber Snuff-bottle, pear-shaped body, gold-mounted; a charming piece, of a rich orange-brown colour 290-88	...	...	...	...	7	10	0
1128. Pink and white granite Snuff-bottle, ovate body, green jade stopper B 84.94	...	...	...	...	3	10	0
1129. Crystal Snuff-bottle, the front of the flat circular body carved, with a copy of the obverse of the old Spanish dollar, the back carved with the reverse of same. An interesting curio in leather case B 81.5	...	...	...	...	7	10	0
1130. Brown glass Snuff-bottle, circular body B 67.190	...	...	...	...	1	5	0

1131.	Agate Snuff-bottle , ovate form, with relief carving of fruit and leaves B 84.73	£	s.	d.
		3	10	0
1132.	Another, oblong body, rounded at shoulders and sharply carved back and front with figures and foliage. Green jade stopper B 67.190	7	10	0
1133.	Orange-brown amber Snuff-bottle , metal mounted, flat circular body. An old bottle and a fine piece of colour B 66.169 ...	1	5	0
1134.	Finely marked agate Snuff-bottle , orange-black and pale grey-blue markings B 84.86	3	15	0
1135.	Milk carnelian Snuff-bottle , carved with figures of man, stag, bird and insect, these being cut from an upper stratum of orange carnelian. A fine bottle B 66.158	4	15	0
1136.	Agate Snuff-bottle , semi-translucent, with dull white opaque cameo of man with bull. Very quaint B 66.160	4	10	0
1137.	Onyx Snuff-bottle , in beautiful strata of grey, white and brown, oblong form with inverted step process at base B 84.88 ...	2	10	0
1138.	Chinese Scent-bottle , in white jade and gold with gold chains for suspension. The bottle itself is in gold overlaid with pierced-work plaques of white jade; the bottle would make a handsome present B 32.94	15	0	0
1139.	Agate Snuff Bottle of a pinkish orange, with rudimentary handles. A pretty bottle in form and colour B 84.101	2	5	0
1140.	Another, made from the rough egg-shaped pebble B 86.130 ...	1	5	0
1141.	Another, flat circular form with "moss" markings B 84.87 ...	3	10	0
1142.	Another, similar form but smaller, with dark brown markings B 64.120	3	0	0
1143.	Another, of almost crystalline clearness, carved back and front with Chinese characters in low relief B 85.115	2	10	0
1144.	Milk carnelian Snuff Bottle , carved back and front with a rayed ornament—(? rayed solar disc or a conventionalized flower-head of aster). A charming little bottle B 84.84	3	3	0
1145.	Rock crystal Snuff Bottle , carved back and front with conventionalized flower-head (? a single chrysanthemum) B 82.18 ...	2	7	6
1146.	Rock crystal Snuff Bottle , the opaque milk-white blemishes in which have been skilfully cut into the form of plants with peltate leaves and of birds 188.493	5	10	0
1147.	Double Snuff Bottle in the rare and curious hair crystal: a pretty example, furnished with snuff spoons and stoppers B 84.70 ...	5	10	0
1148.	Two-strata crimson and white glass Snuff Bottle , with inscription and designs of fruit deeply cut in cameo B 83.48 ...	1	10	0
1149.	Another, somewhat similar, with design of aquatic birds and plants B 83.47	1	10	0
1150.	Another, smaller, carved back and front with similar designs—an animal (something between a tapir and a horse) under a tree B 85.126 ...	1	5	0
1151.	Two-strata blue and white Snuff Bottle , the ground milk-white, the cameo design blue. A delightful piece of refined yet bright colour 289.40	2	0	0

MISCELLANEOUS CHINESE OBJECTS.

Besides the Chinese objects already described, our stock contains a large number of pieces of smaller size and relatively less importance, charms, pendants, trinkets and the smaller class of cabinet ornaments, too numerous to be described in detail here, but admirably suited for wedding, birthday and other gifts. We give a small selection of such objects below.

1152.	Bunch of Grapes , carved in the beautifully and rare transparent emerald jade, with mounting of gold vine leaves to form a pendant, 2 $\frac{3}{8}$ in. long	B 40.306	...	...	...	...	20	0	0
1153.	Emerald jade Pendant , formed like a flattened section of bamboo, and carved with lanceolate leaves, 1 $\frac{1}{2}$ in. long. The cord for suspension finished off with coral bead and seed-pearls	B 34.293	...	...	...	...	7	10	0
1154.	Green jade figure of Dog , 1 $\frac{3}{8}$ in. long, a charming little model	B 37.231	...	...	...	...	7	10	0
1155.	Green jade Fish , 1 $\frac{1}{4}$ in. long, good colour and well engraved	B 33.104	...	...	...	...	1	15	0
1156.	Spray of Fruit , with leaves in emerald green jade, pierced for pendant	424.34	...	...	...	...	1	15	0
1157.	Pair of flat Rings of the finest emerald jade , 1in. diam.	B 37.237	...	...	...	...	7	0	0
1158.	White jade pierced-work Carving in the form of a double scallop-shell, the valves are separate pieces and could be applied in many ways, 2 $\frac{1}{4}$ in. \times 1 $\frac{3}{8}$ in.	B 32.96	...	...	...	...	3	15	0
1159.	Green jade Mandarin's or General's Staff of Ceremony , antique, 8 $\frac{3}{4}$ in. long	425.82	...	...	...	...	12	10	0
1160.	Silver-mounted jade Paper Knife , 8in. long, the jade of a beautiful dark transparent green	B 38.245	...	...	...	...	1	15	0
1161.	Jade Finger-ring , of the finest emerald green throughout, man's size	B 39.278	...	...	...	...	6	0	0
1162.	Another, smaller, colour very bright, particularly in the bezel, but not quite so fine as the preceding	B 38.265	...	...	...	...	2	15	0
1163.	Another, dull-coloured jade, with carved bezel and shoulders	89.423	...	...	...	...	1	1	0
1164.	Carved and pierced jade Plaque , translucent, of a delicate greyish white, the piece is carved back and front with trees and figures, 2 $\frac{3}{8}$ in. \times 1 $\frac{3}{8}$ in., a beautiful and important piece	B 112.318	...	...	...	...	8	10	0
1165.	Amethyst Frog , beautifully carved, 1 $\frac{3}{8}$ in. long	B 37.224	...	...	...	...	3	10	0
1166.	Amethyst Elephant , gold-mounted as pendant, $\frac{3}{4}$ in. long	B 37.247	...	...	...	...	1	15	0
1167.	Amethyst Dog , a charming little figure of a pug, with carnelian eyes, $\frac{3}{4}$ in. high	B 38.272	...	...	...	...	1	5	0
1168.	Red agate Toad , about 1 $\frac{1}{2}$ in. long	B 82.38	...	...	...	...	1	5	0
1169.	Red and white carnelian Fish , 1 $\frac{1}{4}$ in. long, a dainty little charm	B 82.41	...	...	...	...	0	15	0

JAPANESE COLOUR PRINTS AND DRAWINGS.

(All the Prints and Drawings here listed are suitably mounted.)

(The measurements in every case refer to the size of the print exclusive of the mount.)

A note on the Illustrations. The great difficulty of doing justice to Japanese Prints in black-and-white reproduction must have occurred to most collectors, and should be borne in mind when consulting the prints from half-tone blocks contained in this section. Mr. Arthur Morrison's remarks on the subject contained in his eloquent essay on "The Painters of Japan" may be fitly quoted here. "Although," he says, "the illustrations are made with all the care and excellence that the available process permits, it is a curious fact that those oriental pictures somehow faithfully maintain their traditions of disregard for physical science to the extent of opposing the photographer with the greatest difficulty he has to encounter in the reproduction of pictures. The total loss of that wonderful colour that glorifies so many of them and of the dependent interplay of values is one of the most obvious of shortcomings. And the science takes its revenge upon the art, too, searching out invisible cracks and discolorations making them not only visible but conspicuous, exaggerating such as were visible already and spoiling the composition as far as it may be. In consequence of these difficulties it is often necessary to choose for illustration the less suitable of two pictures because it can be reproduced with greater clearness."

ORIGINAL DRAWINGS BY HOKUSAI.

We have just acquired a small collection of brilliant line and wash drawings by the famous master Hokusai (1760-1849) the most versatile and possibly the greatest exponent of Japanese art. These gem-like drawings comprise figures, animals and landscapes, and each is carried to the highest possible degree of finish. A full size facsimile of one of them is given on page 120, (Fig. 117), but it has necessarily lost some of its delicacy in reproduction.

The prices range from about £5 to £12 each.

COLOUR PRINTS.

1170.	Kiyomasu (1679-1762) (12in. × 6in.) A remarkable composition depicting eight figures in combat on the steep bank of a river	£	s.	d.	
	...	3	0	0	
1171.	Kiyomitsu (1735-1785) (12in. × 6in.) Three male figures, dressed in dark green and black, fighting, two armed with swords and one with bow and arrows	...	...	...
	...	3	0	0	
1172.	Shuncho (end of XVIII and beginning of XIX Century) (15in. × 10in.) A circular composition, finely decorative, showing in the upper part four ladies and a child passing a shop and in the lower, two ladies and a child walking on the bank of a river	...	3	0	0
1173.	Shunsho (1726-1792) (8in. × 10in.) A group of three armed male figures with a bearded figure (probably a deity) above them	...	3	0	0
1174.	Utamaro (1754-1806) (15in. × 10in.) A three-quarter length female figure of Hanaogi in delicate green and brown robe holding a cat in her arms	...	...	...	...
	...	3	10	0	

- | | | £ | s. | d. |
|-------|--|---|----|----|
| 1175. | Utamaro (1754-1806) (15in.×10in.) An unusually beautiful composition representing on a ground-work of palest yellows, two ladies, one seated on a low balcony with a semi-transparent curtain behind her, through which a third figure is faintly visible, while another stands in front of balcony, bending slightly forward. Both are dressed in robes of elaborate pattern and delicate tint ... | 4 | 0 | 0 |
| 1176. | Utamaro (1754-1806) (15in.×10in.) Head and shoulders of two female figures in soft red, green, and brown robes ornamented with chrysanthemums. A beautiful composition ... | 3 | 0 | 0 |

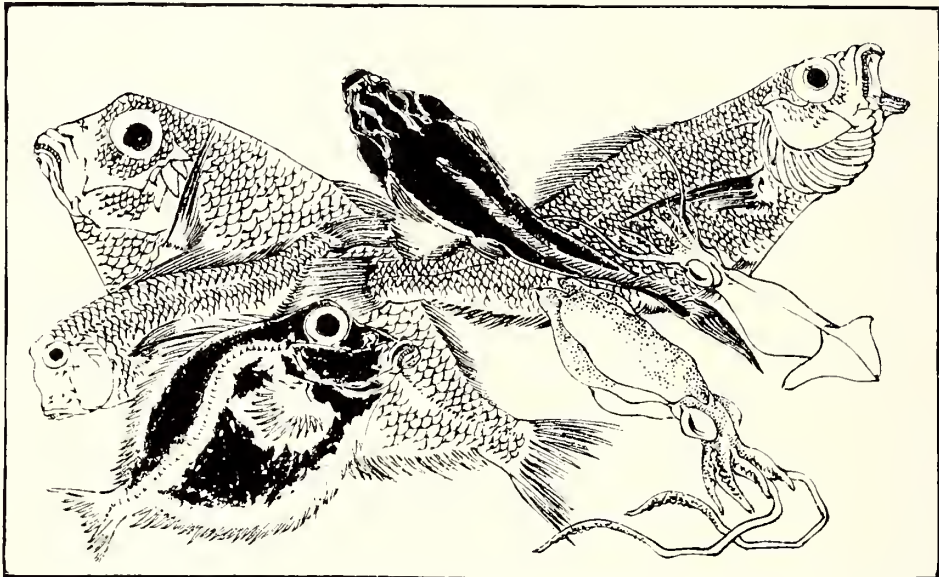


Fig. 117.

- | | | | | |
|-------|---|---|---|---|
| 1177. | (Keisai) Yeisen (died 1848) (15in.×10in.) Male and female silver pheasants on a dark brown background. Very good condition | 5 | 0 | 0 |
| 1178. | Hokusai (1760-1849) (15in.×10in.) Six prints of various subjects, including a crowded street scene, etc. ... £3 to | 4 | 0 | 0 |
| 1179. | Hokusai (1760-1849) (12in.×7in.) About 50 to 60 prints by this master of a variety of subjects, principally landscape and street scenes; all characterized by his unique manner and delicate colouring. At prices ranging from ... 20/- to | 2 | 0 | 0 |
| 1180. | Hiroshige (1796-1858). About 500 oblong prints (15in.×10in.) both horizontal and upright, all well mounted and in good condition. Among these are included duplicates of some of the plates in his series "Thirty-six views of Mount Fuji" and also many other artistic and decorative landscape and street scenes from the "Fifty-three Stations of the Tokaido," the "Hundred Views of Yedo," etc., and some of his picturesque snow and rain effects. The prices of these range from ... 5/- to | 2 | 0 | 0 |



PLATE V. Utamaro, 13in. x 9in., £3.

FIGURE SUBJECTS.

1181. About 25 to 30 of these of large size (28in. × 10in.) principally by **Yeizan** and **Yeisen** with a few by **Kuniyoshi**, **Kunisada**, etc. They are practically all female figures (a few accompanied by a child) and are all well mounted and form extremely decorative panels at from 15/- to £ s. d. 1 0 0
1182. Also about 60 plates of figure subjects of a smaller size (15in. × 10in.) principally by **Kuniyoshi**. These are chiefly female figures dressed in harmonious colours, some with plain backgrounds and others with both interior and landscape backgrounds at from 5/- to 0 15 0

SETS.

1183. **Sugaku** (first published 1848). His complete book of illustrations of birds consisting of 48 upright oblong plates (15in. × 10in.) and title-page. This series is of unusual artistic merit, most of the birds depicted being of the smaller varieties, and all the prints showing strong European influence. The plates are in perfect condition and beautifully mounted, and the complete series is extremely uncommon, especially in so perfect a state of preservation (Plate VI, p. 124) Each £1 0 0 to 1 10 0
1184. **Hokusai** (1760-1849) "The Tokaido." This set comprises 54 plates, and although small in size, measuring only about 6in. × 5in., the detail in each is rendered with great clearness and precision. The figures are for the most part the dominant feature of each picture, but the landscape, although subsidiary to these, is nevertheless of equal delicacy and beauty, the delicate gaufrage to be observed in some of the seascapes being an especially noteworthy feature. The colours are chiefly soft greens, pinks and browns of varying shades, and the illustration only gives a general idea of the compositions of this exceptionally charming series, which must be seen to be fully appreciated. (Plate VII, p. 126) ... The set 30 0 0
1185. **Hiroshige** (1796-1858) "Thirty-six Views of Mount Fuji." This series of striking views of the sacred mountain of Japan consists of upright oblong prints, in perfect condition, and beautiful and fresh in colouring. It contains the several valuable prints in which large waves figure conspicuously in the foreground, and is one of the best known of this great artist's productions. The complete set 15 0 0
1186. "The Tokaido" (51 plates). The views illustrating this famous travel are remarkable for their clean and perfect condition, as well as for their beautiful, and in many cases, harmonious colouring. The series is usually considered to be Hiroshige's masterpiece, and forms an encyclopædia of the scenery of this great high road of Japan at from 20/- to 1 10 0

DIPTYCHS.

- | | £ | s. | d. |
|---|---|----|----|
| 1187. Hiroshige (1796-1858). A bird's-eye view of a crowded street, with the mist depicted in the unique way peculiar to Japanese artists | 1 | 1 | 0 |
| 1188. Hiroshige (1796-1858). A landscape with a river and two white-sailed boats in the foreground, and with trees and buildings in the distance | 1 | 0 | 0 |
| 1189. Hiroshige (1796-1858). Five ladies in dark costumes, carrying blue sunshades, who stand on the bank of a river by two large grey-trunked trees, covered with pink blossom. On the far bank some grey-roofed buildings. An extremely pretty composition ... | 1 | 5 | 0 |
| 1190. Hiroshige (1796-1858). A landscape with large temple in foreground, surrounded by trees and other buildings in the distance. Clouds of mist in various parts of the picture | 1 | 5 | 0 |
| 1191. A Diptych representing a procession crossing a bridge over a river on which lie boats laden, apparently, with straw. Pagoda-like buildings on far bank of river... .. | 1 | 15 | 0 |
| 1192. A Diptych with bird's-eye view of a wooded landscape and large building, an enclosed courtyard to the left, and various small buildings dotted about | 1 | 5 | 0 |

TRIPTYCHS.

(Size of Picture, 30in. × 15in. Outside size of Mount, 40in. × 24in.)

- | | | | |
|--|---|----|---|
| 1193. Toyokuni (1769-1823). A procession of ladies dressed in extremely richly coloured robes; the central figure has a deep orange umbrella held over her, and is passing under trees covered with pink and white flowers. A magnificent composition ... | 3 | 5 | 0 |
| 1194. Toyokuni (1769-1823). A corner of an open verandah, with a figure seated on a black platform and a lady entering from garden ... | 2 | 0 | 0 |
| 1195. Toyokuni (1769-1823). A verandah, with lady seated in centre, and on the right, approaching figures of a child and lady; on the left, two musicians, beautiful river scenery behind. A charming and clever work | 2 | 10 | 0 |
| 1196. Toyokuni (1769-1823). An extremely beautifully-balanced composition, representing in the foreground three ladies, two of whom have a child with them, standing by bamboo trees, and in the distance the sea dotted with vessels | 3 | 0 | 0 |
| 1197. Toyokuni (1769-1823). Six ladies, with attendants on a boat (only part of which is visible), and in the distance several small boats with fishermen and cormorants (Plate VIII., p. 128) ... | 2 | 10 | 0 |
| 1198. Hiroshige (1796-1858). In the foreground a procession with attendants, proceeding to a palace where an audience is being held | 1 | 15 | 0 |
| 1199. Hiroshige (1796-1858). A street scene with, in the foreground, ladies with open sunshades, and with buildings and steep street behind | 3 | 0 | 0 |



PLATE VI. Sugaku, 15in. x 10in.

1200.	Hiroshige (1796-1858). A rainy landscape, with a procession of fox-headed human beings carrying a palanquin and other objects. A very remarkable and interesting composition	£	s.	d.
		4	5	0
1201.	Kuniyoshi (died 1861). A river scene, with a large richly decorated boat containing four figures in the foreground, and on the left three figures on a low balcony	2	2	0
1202.	Kuniyoshi (died 1861). A beautiful snow scene, with open front of house and figure standing at entrance, and on left a soldier holding a horse	3	0	0
1203.	Kuniyoshi (died 1861). A large dark-brown boat with three richly-dressed figures watching ducks, and with snow-covered islands in the background	3	5	0
1204.	Kuniyoshi (died 1861). A composition of figures engaged in different occupations, and the Seven Gods of Good Fortune in the clouds	3	0	0
1205.	Kuniyoshi (died 1861). A landscape with deep blue sky, and in foreground three female figures, two walking in river and a third standing on the bank in front of a spreading bush with dark green foliage and orange-coloured flowers	2	0	0
1206.	Kunisada (1785-1864). An interior with ladies dressed in blue and grey robes, washing	2	0	0
1207.	Kunisada (1785-1864). Four ladies in boat (one with monkey on her shoulder) and two ladies on bank, all in robes of quiet and artistic colours. Beautiful river scenery behind. A charming and well-balanced work	2	5	0
1208.	Kunisada (1785-1864). In the centre a bathing-house at the end of a short bridge, with beautiful river scenery on each side, and in the foreground several richly dressed figures	3	0	0
1209.	Kunisada (1785-1864). A wonderful study in soft and varied shades of pinks, greys and greens, depicting in the centre a richly dressed male figure with three other figures on a bridge behind. On the left a house with ladies looking through the semi-transparent blind, and on the right two other ladies in dark robes superbly decorated with chrysanthemums	2	10	0
1210.	Kunisada (1785-1864). A sea-shore with two female figures in foreground carrying a basket of shell fish on a rod between them, and a third picking up a shell. In the background a calm sea, with vessels at anchor, etc. A restful, delicate piece of colouring	2	2	0
1211.	Kunisada (1785-1864). Three females in beautiful and quietly coloured costumes walking under trees covered with pink and white blossoms, and in the background a lake with wooded banks, tea houses, etc. Exceptionally pretty	2	0	0
1212.	Hokuyei . A remarkable composition, consisting of three figures on the rocky edge of a lake, all armed with swords, the centre one a female figure	2	10	0

Also a good selection of various other diptychs and triptychs beside those described herein.



PLATE VII. Hokusai, 6in. × 5in.

ORIENTAL WEAPONS.

1213.	Japanese Sword in artistic ivory scabbard, elaborately inlaid with mother-o'-pearl, coral, etc.	250.16	...	...	...	£	s.	d.
						7	10	0
1214.	Another, smaller, with equally fine inlaid work	250.17	...			5	10	0
1215.	Japanese Spear-head , finely pierced, mounted in silver handle as a paper knife	B 48.101	...	...	...	0	15	0
1216.	Japanese steel Bow , inlaid with gold and silver, 37in. long	D 51.173	...	...	...	3	0	0
1217.	Short Indian Dagger with curved blade and with inscription, with green aventurine jade handle, terminating with ram's head	B 51.172	...	...	...	5	10	0

JAPANESE NETSUKIES.

WOOD.

1218.	Carved-wood Netsukie , figure of a man carrying the god of the north wind	B 14.94	...	...	...	2	12	6
1219.	Another, standing figure with bag, possibly a mendicant	B 19.266				2	0	0
1220.	Another, figure of old man with a child	B 19.256	...			2	10	0
1221.	Another, female draped figure, carrying umbrella	B 16.174	...			1	5	0
1222.	Another, a starved-looking dog licking an oyster shell	B 21.327	...			2	5	0
1223.	Another, figure of a man crouching over a hollowed vessel shaped like the bell on a child's rattle	B 16.162	...	...	...	1	10	0
1224.	Another, figure of a coiled-up dragon	B 16.167	...			2	10	0
1225.	Another, figure of pug-dog and pup	B 17.197	...			0	15	0
1226.	Another, figure of a monkey; the first of the triad, symbolizing the well-known Japanese adage "Think no evil, hear no evil, speak no evil"	B 16.175	...	...	...	2	10	0
1227.	Another, figure of a sleeping dog	B 20.293	...			1	5	0
1228.	Another, figure of an old man carrying on his back a comic mask	B 19.274	...	...	...	2	2	0
1229.	Another, figure of a demon, sitting on a peasant's straw hat, crouching under which is the frightened owner of the hat	B 21.322				1	15	0

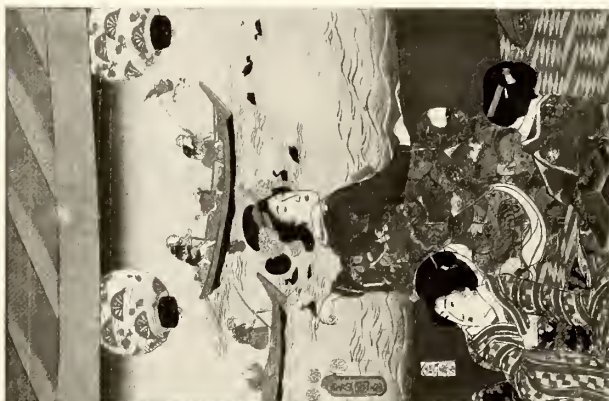


PLATE VIII. Toyokuni.

ANTIQUES

1230.	Another, a man's figure standing in a vase, the man holds a hammer in one hand and what appears to be a cymbal in the other, he seems to be using these as instruments of percussion on the vase	B 17.196	...	...	...	...	£	s.	d.
							1	10	0
1231.	Another, figure of a crab on two cordate leaves of a water plant	B 20.288	...	...	...	...	1	1	0
1232.	Another, figures of three apes disposed in a triangular manner to make a sort of svastika	B 16.178	...	...	...	...	2	5	0
1233.	Another, figure of a man in a conch-shell, he holds in one hand a kind of rattle, in the other a smaller conch-shell through which he is blowing	B 16.177	...	...	...	...	1	15	0
1234.	Another, in the form of grotesque mask	B 19.260	...	...	...	...	1	10	0

LACQUER

1235.	Lacquered wood Netsukie , carved as a Kylen, the bottom forming a seal. Gilded black lacquer	B 19.252	...	...	...	...	1	5	0
1236.	Another, dull red lacquer; squatting figure of a (?) potter	B 18.242	...	...	...	...	2	5	0
1237.	Another, dull red lacquer; figure of pug-dog with coat and collar	B 19.248	...	...	...	...	0	15	0
1238.	Another, dull red lacquer; standing figure of a mendicant	B 19.246	...	...	...	...	2	10	0
1239.	Another, black and red lacquer; figure of Hoti, god of happiness	B 19.254	...	...	...	...	1	1	0
1240.	Another, black and red lacquer; squatting figure of man with puppy on his lap	B 16.155	...	...	...	...	1	15	0
1241.	Another, red, yellow and black lacquer; standing figure of (?) a peasant woman in winter costume. A very charming netsukie	B 14.101	...	...	...	...	3	0	0
1242.	Another, black lacquer; kneeling figure of man with moveable head	B 19.245	...	...	...	...	2	15	0

IVORY

1243.	Carved ivory Netsukie , figures of two boys rolling a large snow-ball	B 15.121	...	...	...	...	2	10	0
1244.	Another, figure of an old man, carrying a fruit-laden branch	B 15.137	...	...	...	...	2	10	0

1245.	Another, figure of a (? performing) dog, with right paw on a large ball	B 14.88	...	...	...	...	£	s.	d.
							1	15	0
1246.	Another, female figure, carrying a hollow ball containing a second loose ball	B 14.113	...	...	...	...	1	10	0
1247.	Another, a group of five puppies playing on an old sea-shell	B 146.468	...	...	...	...	0	15	0
1248.	Another, a monkey crouching by a large nut or other fruit	B 15.139	...	...	...	...	1	5	0
1249.	Another, reclining figure of a man with monkey	B 15.120	...				2	10	0
1250.	Another, squatting figure of Hoti	B 14.85	...				2	5	0
1251.	Another, a countryman cutting up a fish	B 146.465	...				0	7	6
1252.	Another, a man supporting a large umbrella; left foot missing	B 146.457	...	...	...	...	0	10	0
1253.	Another, a carpenter with plane in one hand and hammer in the other, making a box	B 22.344	...				1	5	0
1254.	Another, figure of a man—probably a travelling performer—with fan, mask, &c.	B 146.464	...	...	...	...	0	12	6
1255.	Another, seated figure of a wood-cutter with axe in right hand	B 146.466	...	...	...	...	0	7	6
1256.	Another, figure of Fukurokuju, the god of Longevity, holding up the figure of a laughing man	B 18.235	...				2	2	0
1257.	Another, a group of rabbits	B 18.213	...				1	15	0
1258.	Another, a group of five mice nibbling at fruit and fungi	B 12.43					0	12	6
1259.	Another, figure of a half nude peasant woman. A very quaint and old netsukie	B 22.362	...	...	...	...	0	15	0
1260.	Another, a basket lid with bunch of fruit, over which a snail is crawling	B 18.211	...	...	...	...	1	1	0
1261.	Another, a group of three bivalves, into one of which a crab has crawled	B 15.127	...	...	...	...	1	5	0
1262.	Another, in the form of a long mask	B 21.319	...				2	0	0

PORCELAIN.

1263.	Porcelain Netsukie , in the form of an old man stroking his beard	B 22.363	2	5	0
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ANTIQUES

A SELECTION OF
ANTIQUES
— AND —
OBJETS D'ART
OF VARIOUS PERIODS; CHIEFLY
ENGLISH AND
CONTINENTAL



See page 181,
No. 1835.

PLATE IX.

CELTIC OBJECTS

FOUND IN GREAT BRITAIN AND IRELAND.

OTHERS IN STOCK.

						£	s.	d.
1264.	Stone Axe-head , found at Uphall, near Barking, Essex, 6in. long × 3in. in diam.	57	...	...	...	0	17	6
1265.	Silver Fibula , lozenge shaped, with ornamentation radiating from centre, 1½in. diam.	60	...	...	...	1	15	0
1266.	Silver penannular Ring Money , dug up in the neighbourhood of Cloyne, Co. Cork, in October, 1815, 1⅝in. diam.	300.3	...	...	...	1	12	6
1267.	Bronze penannular Fibula , the ends terminating in the form of hoofs. Complete with pin, 1½in. diam.	166.39.4	...	...	...	1	12	6
1268.	Bronze penannular Fibula , the ends terminating in knobs, beautiful blue green patina, 1in. diam.	63	...	...	...	0	12	6
1269.	Bronze "Gwaell," or bronze fibula of rare form	96.23	...	...	...	0	17	6
1270.	Bronze Bangle or Armlet , with incised spiral ornamentation, penannular, 3in. diam.	18	...	...	...	1	5	0
1271.	Bronze penannular Armlet , with moulded and incised ornamentation, the ends terminating in the characteristic "hoof knob"	43.13	...	...	...	1	12	6
1272.	Another, plain, with one end folded back to form a loop	43.19	...	...	...	1	5	0

BRITISH AND ROMANO-BRITISH OBJECTS

FOUND IN GREAT BRITAIN AND IRELAND.

OTHERS IN STOCK.

UPCHURCH WARE.

This ware which seems to have been made from the tenacious soil of the Upchurch Marshes, is of a fine and hard texture, and its prevailing colour which is a blue-black, was produced by baking it in the smoke of vegetable substances. The ornamentation is simple but various, consisting of circles and half-circles, zigzags, wavy lines, notches, &c., &c.

1273.	Mortarium , made of drab-coloured clay. These mortaria were, it is believed, used for pounding vegetables and other food-stuffs. They are shallow vessels with wide brims on which the potter's name is commonly inscribed. The brim is provided with a lip or spout	...	...	...	...	...	1	10	0
1274.	Urn with foliate ornamentation , very delicately executed, 3in. high	317	...	...	...	...	2	10	0
1275.	Another, 5in. high	270	...	...	...	...	0	12	6
1276.	Another, found at Notting Hill	593	...	...	...	...	1	0	0

- | | | | | | |
|-------|--|---------|---|----|----|
| 1277. | Vessel in black unglazed earthenware , of spherical form with small neck and one handle; ornamented with 3 parallel grooves. Dredged from the Thames at Gravesend Reach, 7½in. high | 531... | £ | s. | d. |
| | | | 2 | 7 | 6 |
| 1278. | Earthenware Urn , a fine and perfect specimen of Anglo-Roman pottery, dredged from the Thames at Gravesend Reach | 532 ... | 1 | 15 | 0 |

SAMIAN WARE.

It is still uncertain whether the beautiful red Roman ware known by this name was ever manufactured in Britain. Probably it came from a factory or factories in the Rhine country, and the plentiful discoveries of the ware on the Kentish coast between Reculvers and Margate, may be due to the wrecking of a Roman ship laden with it.

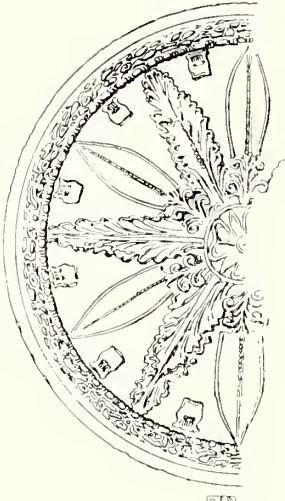


Fig. 118.

Portion of decoration of Samian Bowl (No. 1279).

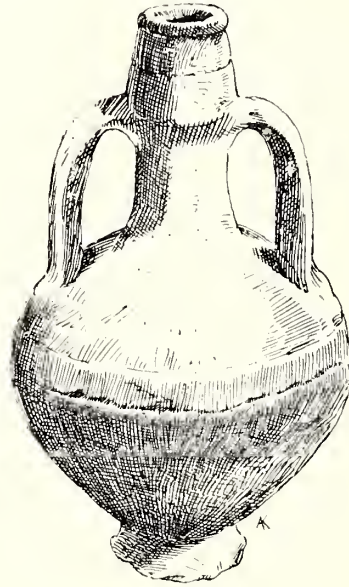


Fig. 119.

Two handled pot (No. 1286).

- | | | | | | | |
|-------|---|-----------|---------|---|----|---|
| 1279. | Bowl in Samian Ware , with geometric foliage design in relief, radiating from the base, and band of raised ornament about the middle of the bowl, 3⅝in. diam. (Fig. 118) | c 101.32 | ... | 2 | 5 | 0 |
| 1280. | Fragment of a Bowl in Samian Ware , suitably mounted. The fragment shows the ornamental characteristics of this famous pottery and is a good collector's piece. From the Gwilt collection. | 4in. high | 515 ... | 1 | 10 | 0 |
| 1281. | Vase of spherical form with graceful foot and neck, broad lip and curved handle, 5in. high | 212 ... | ... | 2 | 5 | 0 |
| 1282. | Patera , inscribed with potter's name, found at Deal in 1884, 7½in. diam. | 305 ... | ... | 0 | 12 | 6 |

MISCELLANEOUS WARE.

1283.	Romano-British Urn in drab-coloured earthenware with two small handles for suspension, found near Colchester. From the W. Cole-Plowright collection, 8½in. high	236.601	...	...	£	s.	d.
					1	15	0
1284.	Vase or Pitcher in dull yellow earthenware, tapered towards the bottom, slightly channeled at the shoulder, and with tall narrow neck and broad lip. Handle at right angles to the neck and belly. Dredged from the Thames at Battersea. A perfect and rare specimen, 8in. high	550	...	...	2	10	0
1285.	Lachrymatory in terra-cotta, incised linear ornamentation, 6in. long	488	...	...	0	8	6
1286.	Two handled pot in drab unglazed earthenware; Roman; found at Deal. Broken, 10½in. high (Fig. 119, p. 134)	578	...	...	0	12	6
1287.	Small shallow earthenware Bowl , found at Deal in 1883, 4¼in. diam.	319	...	...	0	7	6

ROMANO-BRITISH GLASS.

1288.	Glass Bottle , finely iridescent, delicate pear-shaped form, found while digging the foundations of a house in Oxford Street, London, 3in. high	242	...	...	0	15	0
1289.	Small green Glass Vessel , finely iridescent, found in the City of London, 1¾in. high	346	...	...	0	8	6
1290.	Glass Cinerary Urn of globular form, with two large double-looped handles on upper portion of the body. A similar piece is in the Guildhall Museum. 10in. high × 9in. diam.	143	...	...	5	5	0
1291.	Cameo Head in glass , probably the ornamental boss of a glass vessel. From the Forman collection. (<i>Vide Roman London</i> , p. 121)				1	1	0

EARLY BRITISH NECKLACES.

1292.	Necklace of 50 ribbed earthenware Beads , pale blue and grey colour	125.251	...	...	0	9	6
1293.	Another similar, 48 beads, larger in size, found in the Old Kent Road	129.436	...	...	0	12	6
1294.	Another, with 34 beads, finer blue, also ribbed	126.274	...	...	0	15	0
1295.	Another, containing 43 beads, mostly blue: this interesting necklace was found at Castle Hill, London, E.C.	122.89	...	...	1	5	0

BEADS.

1296.	Glass Bead or Button finely iridescent, with knob at top and six protruding screw-like ribs on the side, 1¼in. diam.	289	...	...	0	10	0
1297.	An interesting collection of Beads , tastefully mounted on a card. The collection is an assortment of ten beads of various forms and materials	44	...	...	2	5	0
1298.	String of twenty-three earthenware Beads found during excavations in the Old Kent Road, London, fine blue colour	273	...	...	1	5	0
1299.	String of nineteen similar beads, found at Castle Hill, London, E.C.	89	...	...	1	12	6

KEYS, FIBULÆ, SURGICAL INSTRUMENTS, ETC.

				£	s.	d.
1300.	Key and four Rings , found in the neighbourhood of Raglan Castle, very curious, all different	...	...	1	12	6
1301.	Key, iron, with flat ward plate , perforated in four places for a "warded" lock, stem terminating in highly ornamental handle 2 $\frac{3}{4}$ in. long	...	...	1	5	0
1302.	Bronze Armlet found at Chobham, a very fine specimen in excellent condition, 3 $\frac{1}{4}$ in. diam.	73	...	2	5	0
1303.	Ring-shaped Fibula , beautifully patinated, found at Richborough	79	...	0	15	0
1304.	A small collection of Surgical and other Instruments mounted on card. The collection comprises: 1 leaf-shaped spatula, 6 $\frac{1}{4}$ in. long; spoon-shaped spatula, 5 $\frac{1}{2}$ in. long; scoop-shaped spatula with ribbed ornamentation, handle broken but complete, 6 $\frac{1}{2}$ in. long; small spatula, ribbed, with handle terminating in a point, 5 $\frac{3}{4}$ in. long; lancet, 3in. long; instrument handle, 2 $\frac{1}{4}$ in. long; mirror handle, highly ornamented, 4in. long; curved instrument—blow pipe (?), 7in. long	16	...	2	15	0
1305.	Fibula, Bronze , somewhat resembling the modern "safety pin," ornamented with knobs and ribs, 5in. long	66	...	0	15	0
1306.	Fibula, bronze , ornamented with concentric circles...	...	...	2	5	0
1307.	Fibula, bronze , with spring pin in one piece with the back, 2in. long	53	...	0	5	6
1308.	Fibula, bronze , ornament of incised lines, pin missing, 1 $\frac{3}{8}$ in. long	68	...	0	7	6
1309.	Fibula, bronze , ornamented with grooves, etc.; cross shaped. 2 $\frac{1}{4}$ in. long	67	...	0	12	6
1310.	Fibula, bronze , ornamented with bosses. 3in. long	54	...	0	15	0
1311.	Another	56	...	0	4	6
1312.	Another	55	...	0	7	6
1313.	Roman Skull , discovered in a grave near Swaffham; a well-preserved specimen of considerable ethnographical interest. From the W. Cole-Plowright collection	322.24	...	1	15	0

ANGLO-SAXON OBJECTS.

1314.	Pear-shaped unglazed terra-cotta Vessel with neck extending to a lip. Foot broken. Concentric hollows round the body of the vase. 7in. high	271	...	0	12	6
1315.	Urn in black earthenware , of graceful form, with ornamentation of incised lines round the neck. Found in Sussex. 5in. high, 6in. diam. (Fig. 120, p. 137)	306	...	0	12	6
1316.	Urn of dark grey clay , ornamented with four rows of circular concave depressions made with the finger. Found in Kent. 3 $\frac{1}{2}$ in. high (Fig. 121, p. 137)	309	...	3	15	0

			£	s.	d.
1317.	Earthenware Bowl , ornamented with chequer-pattern indentations produced by means of a wooden punch, and bosses; a very characteristic example. Found in Kent. 3in. high	307	...	2	10 0
1318.	Another, 2 $\frac{1}{4}$ in. high. From the Forman collection	308	...	2	10 0
1319.	Stone heptagonal Bead , $\frac{5}{16}$ in. diam.	116	...	0	4 6
1320.	Stone Bead or Spinning Whorl pierced with large hole. There was originally a design in black on one of the facets but it is now nearly obliterated. 1 $\frac{1}{2}$ in. diam.	41	...	0	8 6



Fig. 120.
Urn in black earthenware.
(No. 1315).



Fig. 121.
Urn of dark grey clay.
(No. 1316).

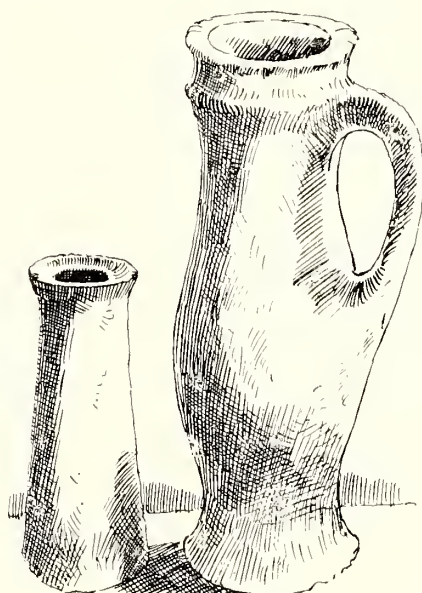


Fig. 122.
122. Norman "Long Pot." (No. 1336).
123. Tall narrow Pitcher in reddish unglazed earthenware. (No. 1335).

1321.	Stone Whorl with deep central depressions. A rare form. 1in. diam.	19	...	...	...	...	0	5	6
1322.	Glass Button or Bead , hemispherical, inlaid with streaks of white. Possibly of Roman make. Rare. 1 $\frac{3}{4}$ in. diam.	65	...	...	...	...	0	7	6
1323.	Elongated bone Bead . 2 $\frac{1}{8}$ in. long	167.44.6	...	...	...	...	0	3	6
1324.	A collection of ten Beads in glass and stone, inlaid, incised, etc. A good representative set of Saxon beads, all different	42	...	...	...	...	4	15	0
1325.	Ovoid silex Bead , found at Eastbourne. $\frac{3}{4}$ in. long	100	...	...	...	...	0	2	6
1326.	Stone Bead with large hole, incised line at the circumference. 1in. diam.	40	...	...	...	...	0	7	6

- | | £ | s. | d. |
|---|---|----|----|
| 1327. Bronze Spear Head discovered in tumulus in the neighbourhood of Wallingford, in the Thames valley: a formidable weapon with two ribbed flanges and loops to better secure the head to the haft. In excellent preservation. From the Soden Smith collection. 5½ in. long. 133 3 10 0 | | | |
| 1328. Another, leaf-shaped, with fine green patina: a beautiful piece, found with the spear head described above. From the same collection, 6 in. long 2 10 0 | | | |
| 1329. Saxon Necklace of pale yellow beads, interspersed with reddish-brown ditto; two drop pendants and one long ditto. Very rare 122.88 4 10 0 | | | |

BRITISH OBJECTS OF THE NORMAN AND PLANTAGENET PERIODS.

- | | | | |
|--|--|--|--|
| 1330. Red earthenware Pitcher , slightly glazed (Vide Jewitt's "Ceramic Art," pp. 62-63). Found during excavations in Victoria Street, Westminster, 9 in. high 562 2 5 0 | | | |
| 1331. Glazed Pitcher of brown earthenware , with handle and expanding mouth, body ornamented with horizontal grooves. Found during excavations in Smith Street, Westminster. 9 in. high, 5½ in. diam. 554 2 0 0 | | | |
| 1332. Unglazed terra-cotta Vessel with wide mouth, two handles. Found near Winchelsea. 6 in. high, 4 in. diam. 470 0 15 0 | | | |
| 1333. Drab-coloured earthenware Vessel with expanding lip. A spout protrudes from the upper part of the belly of the vessel and in the angle formed thereby is a small loop; the other side carries a large handle. 12½ in. high 537 2 5 0 | | | |
| 1334. Pitcher in red unglazed earthenware with short neck narrowing towards the body of the vessel, slight circular depressions round the lower part of the pitcher. Found during excavations in Mint Street, Borough. 8 in. high 558 3 5 0 | | | |
| 1335. Tall narrow Pitcher in reddish unglazed earthenware with loop handle. Found in Cheapside, London, Jan. 1904, about 22 ft. below the surface and close to the Roman Wall. Another specimen was found at Trinity College, Oxford, and was proved, by its position, to be of the XIII Century. The British Museum also has an example of this type. 10 in. high (Fig. 123, p. 137). 399 2 5 0 | | | |
| 1336. Norman "Long Pot," a curious and rare vessel of brick-coloured terra-cotta, cylindrical body. Excavated at Westminster. 7 in. high, 2¾ in. diam. (Fig. 122, p. 137). 556 1 1 6 | | | |
| 1337. Slip Ware, two handled Vessel , in red earthenware. A rare and fine specimen of this ware, ornamented with irregular blotches of green glazing. Found during excavations in Parliament Street, when the foundations of the new government buildings were being laid. 7½ in. high, 4½ in. diam. (Fig. 124, p. 139). 533 2 15 0 | | | |

This is a piece which has excited a considerable amount of interest among connoisseurs. Some have regarded the piece as Norman or even Tudor, while others have attributed it to the Saxon period. The latter is probably correct as the shape of the vase and handles is strongly reminiscent of the Roman forms, while the paste is of a reddish hue, possibly in imitation of the Roman Samian ware, and unlike that used in the later periods.

- | | | | |
|--|-----|-----|-----|
| 1338. Pot in dark drab earthenware, unglazed, nearly cylindrical form. 3in. high, 2in. diam. 577 | £ | s. | d. |
| ... | 0 | 8 | 6 |
| 1339. White earthenware Vase; "thumb mark" ornamentations on foot, and grooved rings around the body of the vessel. Possibly Norman. Found during excavations in London Wall. 9½in. high, 3½in. diam. (Fig. 125) 566 | ... | ... | ... |
| ... | 1 | 15 | 0 |

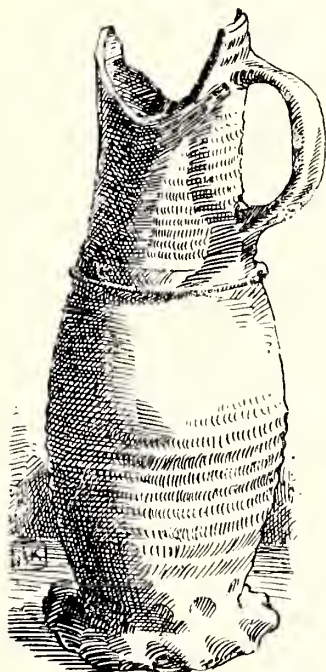


Fig. 125.
White earthenware Vase.
(No. 1339).



Fig. 124.
Slip Ware, two handled
vessel. (No. 1337).

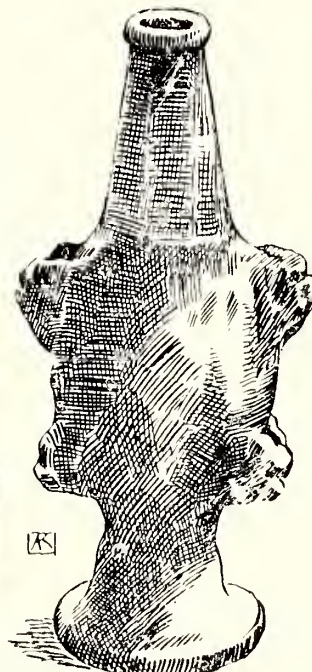


Fig. 126.
Costrel.
(No. 1341).

1340. Spherical gourd-shaped Costrel in brown earthenware, as used by the Early English pilgrims. It was probably carried in a sling, as the vessel cannot be placed upright, nor can it be placed horizontally without rolling. Dredged from the bottom of the Thames at Battersea. There are two similar vessels in the British Museum. 8½in. high 551 3 3 0
- The word costrel is derived from the old French word *costeret*, from its being carried by the side, and was probably a measure or allowance of beer carried by a traveller, or given to the working man for the day.
1341. Costrel, red and white marbled glaze, pear-shaped body and wide base. Slightly tapering neck with narrow rim. The vessel is furnished with four loops for suspension, in the form of lions' faces. A rare specimen; restored; similar to one in the Guildhall Museum. 10½in. high (Fig. 126) 401 2 10 0

1342. **Candlestick** in unglazed earthenware. Excavated in Chiswell Street, E.C. 2½ in. high 86 ... 0 15 0
1343. **Pipkin**, yellow glazed within and brown without, where it shows signs of having been used over a fire. Straight handle, wide mouth, and spherical bowl supported on three short feet. Found during digging operations on the sight of the Charing Cross Hospital Extension buildings. 5 in. high ... 2 10 0
1344. Another, ditto. Found in Wood Street, London. ... 0 15 0
1345. Another, ditto, ditto. ... 0 12 6
1346. Another, ditto, ditto. ... 0 15 0
1347. Another, ditto. Found in City of London. ... 0 6 0
1348. **Seal Matrix in bronze.** AUSTIN CANONS OF CHALCOMBE (Northamptonshire). XIV Century. + SIGILL' . APOSTOLORV . PETRI . ET . PAVLI . DE . CHAVCVMB. Figures of SS. Peter and Paul, standing; above, a hand in benediction; below, a kneeling monk. Pointed oval, with folding handle, 2¾ in. long 87.299 ... 35 0 0
- (The Editors of the *Monasticon* (vi. 427) note that a fragment only of the seal remains attached to the surrender.)
1349. **Bronze Seal Matrix** of the Commissary of the diocese of Winchester. XV Century. Vesica-shaped. 1½ in. × 1½ in. Seated figure of the Virgin with the Infant Jesus. Legend reading: *sigillum . romillarij . Winton* . From the Meyrick collection. [*vide* Proc. Soc. of Ant. Lond. 1882.] ... 12 10 0
1350. **Ipswich. Seal of Elie . . . turstani? of Ipswich.** + SIGILL . ELIE . . . TVRSTANI . DE . GIPWICI. Two men in a boat. Circular 87.305 ... 9 0 0

BRITISH OBJECTS OF THE TUDOR AND STUART PERIODS.

1351. **One-handled green glazed Vessel** lenticular form; found during excavations in Chancery Lane when the Rolls Chapel was demolished, 3 in. high, 4 in. diam. 567 ... 3 0 0
1352. **Green glazed one-handled Jug or Mug**, with large neck, wide mouth and small pinched lip; found during excavations in Golden Lane, E.C. This is one of the "green pots made of the white clay from Farnham Park" from which in the middle of the XVI Century the gentlemen of the Temple quaffed their mead and ale. Similar specimens can be seen at the Guildhall Museum. (This very artistic vessel has been reproduced by the Whitefriar's Glass Works), 5 in. high 563 ... 1 17 6
1353. Another, similar, 4½ in. high 564 ... 2 0 0
1354. Another, similar. Dug up on the site of the old Saracen's Head in Holborn, London, at the time of its demolition. Round neck but no lip. (Another of the pieces which have been reproduced by the Whitefriar's Glass Works), 6¼ in. high 51 ... 1 10 6

- | | £ | s | d. |
|--|---|----|----|
| 355. Jug of light buff coloured clay , brilliant green glaze covers about one-third of the body; flat loop handle. Found during excavations in King William Street, W.C., for the additions to Charing Cross Hospital 1901. There is a similar specimen in the Guildhall Museum. 8in. high 565 | 1 | 5 | 0 |
| 1356. Gourd-shaped earthenware Vessel with narrow neck and curved handle. A rare and fine example of black glazed pottery. Excavated in London Wall, E.C., 7½in. high 561 | 2 | 2 | 0 |
| 1357. Wide-mouthed jar with small handle; same ware as above. Found in Victoria Street, Westminster, 8in. high, 7in. diam. 559 | 3 | 3 | 0 |
| 1358. Brown glazed earthenware Bottle , with two handles. Ribbed ornamentation running perpendicularly, 16in. high, 7in. diam. A.R. | 2 | 10 | 0 |
| 1359. Green glazed earthenware Pitcher , two handled, 11in. high, A.R. | 2 | 10 | 0 |

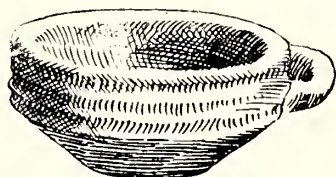


Fig. 127.

Crateriform Vase. (No. 1361)

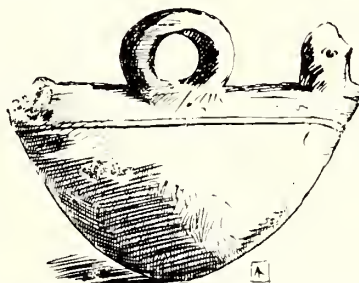


Fig. 128.

Spanish wine Vessel. (No. 1362)

- | | | | |
|---|---|----|---|
| 1360. Yellow glazed one-handed shallow Bowl , used as a bleeding vessel. Similar pieces in the Guildhall Museum. Dug up in October 1900, whilst excavating for the enlargement of Charing Cross Hospital, 2½in. high, 5in. diam. 543 | 1 | 5 | 0 |
| 1361. Crateriform Vase in yellow glazed earthenware. An exceptionally desirable piece both in form and colour, 7in. high (Fig. 127.) 553 | 2 | 10 | 0 |
| 1362. Spanish wine Vessel in drab earthenware, found during excavations at Fulham. The body of the vessel is roughly triangular but truncated at the apex, which is the base of the vessel; loop handle in centre and bird's head at the corner opposite the mouth of the vessel. The vessel was filled by dipping it in the liquor, which was drawn up through a hole in the base. The outflow of the wine being checked by an earthenware tube running up into the body of the vessel. Though the piece is not English, similar vessels appear to have been used in this country in the XVI Century, when intercourse between England and Spain was common. 8in. high, 9in. long, 4½in. diam. (Fig. 128.) 573 | 4 | 10 | 0 |
| 1363. Fine " tiger-ware " Jug , ornamented with three decorative floral medallions. (Handle broken.) 7½in. high 424 | 0 | 12 | 6 |

1364. **Miniature "tiger-ware" Bellarmine**, without longbeard (lip slightly restored). 4 $\frac{3}{4}$ in. high 313 £ s. d.
0 12 6
1365. **Pea green glazed pilgrim's Costrel** in earthenware in imitation of a leather bottle. The folds are well marked, also a string and tassel of acorn shape round the neck. This costrel is roughly of a pentagonal shape and has four loops for suspension. The piece may be of German provenance, as many of the old costrels used in this country were no doubt of continental make and had been brought over to this country by travellers. 8 $\frac{1}{2}$ in. high, 9 $\frac{1}{2}$ in. G.D., 4 $\frac{1}{2}$ in. thick. A rare and interesting form. (Fig. 129.) 514 ... 3 10 0

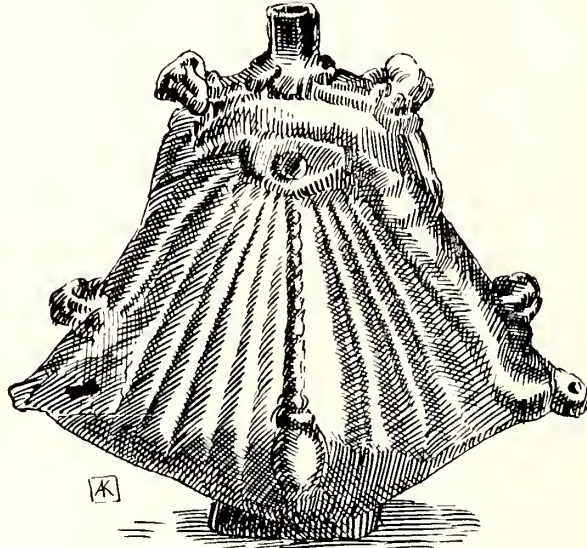


Fig. 129.

Pea green glazed pilgrim's Costrel. (No. 1365).

1366. **Gourd-shaped Bottle** of brown earth, unglazed. It is slightly flattened on one of its sides to prevent rolling, but cannot be placed in an upright position. The other side is ornamented with a crude representation of a head in relief. The vessel is similar in design to some of the Ancient Peruvian Pottery, to which indeed the earthenware also is very similar. It was dug up in the garden of an Elizabethan house near Richmond Bridge. 11in. high 535 1 6 6
1367. **Gourd-shaped Costrel** with small lip and two loops for suspension. The upper part is covered with a green glaze. Contains about a pint. Found during excavations in London Wall in 1871. Very rare. Similar to one in the Guildhall Museum. 6in. high. (Fig. 130, p. 143). 3 5 0

These were carried by pilgrims, travellers and shepherds, along with a scrip. Langland says in *Piers Ploughman* :

"A bolle and a bagge
He beer by his syde
And hundred of ampulles
On his hat seten."

				£	s.	d.
1368.	Another, yellow glazed, neck broken	...	...	0	12	6
1369.	Another, similar, yellow glazed; found in York	...	...	3	10	0
1370.	Yellow glazed earthenware Money Box with large slit. Hemispherical form, with knob at top, $3\frac{1}{2}$ in. high. (Fig. 131.)	442	...	0	7	6
From its body and glaze, this money box is judged to belong to the XVI Century, though its shape is in no way different from the Roman thrift box in table case D. of the Central Saloon of the British Museum.						
1371.	Another, $3\frac{1}{2}$ in. high	441	...	2	0	0
1372.	Bottle in yellow glazed earthenware , with belly tapering towards the bottom. Small neck and two handles, 10 in. high. (Fig. 132.)	538	...	1	12	6

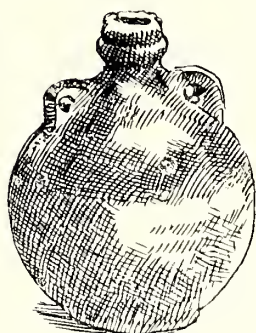


Fig. 130.
Gourd shaped Costrel.
(No. 1367).

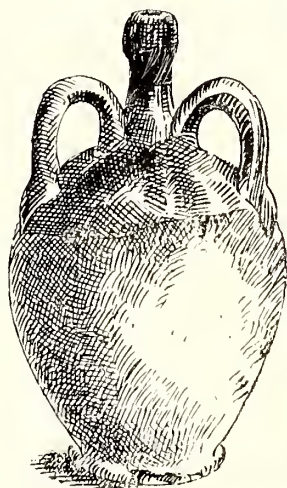


Fig. 132.
Bottle in yellow glazed
earthenware. (No. 1372).

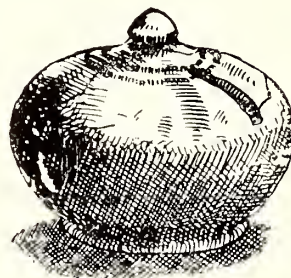


Fig. 131.
Yellow glazed earthenware
Money Box.
(No. 1370).

1373.	Earthenware Jug with one handle; the upper part with a yellow glaze. Yellow glazed vessels of this period are rare. Found in Lambeth. 7 in. high	530	...	0	7	6
1374.	Two-handled earthenware Vase with yellow-green glaze on the upper part. A perfect and fine specimen, found in Clerkenwell. This piece was one of those selected for reproduction by the Whitefriars Glass works on account of its form. 8 in. high.	560	...	3	5	0
1375.	Early English yellow glazed stoneware Jug or Pitcher with very small neck, one handle; an incised line runs round the body of the vessel. Found during excavations in London Wall. 8 in. high	557	...	1	5	0
1376.	Mottled brown stoneware two-handled Pot or Urn , known as Cullyn ware. The makers of this ware were Thomas Rous and Abraham Cullyn to whom letters patent were granted on the 24th of October, 1626. Found at Fulham. 10 in. high. 7 in. diam. (Fig. 133, p. 144).	536	...	2	5	0

						£	s.	d.
1377.	Another, bowl shaped, same provenance.	2in. high.	526	...	...	0	3	6
1378.	Another, do.	2in. high	234	...	...	0	2	6
1379.	Another, do.	1 $\frac{3}{4}$ in. high	521	...	...	0	2	0
1380.	Another, do.	1 $\frac{1}{4}$ in. high	527	...	...	0	2	6
1381.	Another, highly glazed pottery.	2in. high	339	...	...	0	3	6
1382.	Another, shallow, green glazed.	$\frac{7}{8}$ in. high	345	...	...	0	18	6
1383.	Lambeth porcelain Tile with ornamental design in blue, green, red and brown. Found in the City.	5 $\frac{1}{4}$ in. square	100	...	...	0	3	6
1384.	Watering Pot in yellowish brown glazed ware , large rose on front. Body decorated with two parallel lines. Handle at back (broken). The base is finger pressed, giving a foliate appearance. Found in Moorfields, London.	10 $\frac{1}{4}$ in. high, 8in. diam.	(Fig. 134.)	...	...	2	12	6
473	...	...	...	...	...



Fig. 133.

Mottled brown stoneware two-handled Pot or Urn. (No. 1376).



Fig. 134.

Watering Pot in yellowish brown glazed ware. (No. 1384).

1385. **Brown glazed Pitcher** ornamented with rows of concentric grooves. A perfect specimen of good form. 11 $\frac{1}{2}$ in. high. 415 ... 0 9 6
1386. Another, similar ware, the neck widening towards the mouth into a very graceful lip. 9in. high 410 ... 0 8 6
1387. **Shallow Vase in green glazed earthenware** with over-arching handle, on which is a crude representation of the venation of a leaf in incised lines. Found in Golden Lane during excavations. 2 $\frac{1}{2}$ in. high, 3in. diam. (Fig. 135, p. 145). 439 ... 0 7 6
1388. **Shallow Double Vase in green glazed earthenware.** Tapering towards lip and base. A loop between the two parts of the vase forms a handle, which is ornamented with crudely made incised lines. Part of the vase is missing. 2in. high, 4in. diam. 440 ... 0 7 6

1389.	Large two-handled Ewer in brown glazed earthenware	£	s.	d.
	splashed with yellow. One of the vases used by the Benchers of the Temple in the XVII Century. 14in. high. (Fig. 136)	534	2	5 0
1390.	Yellow glazed stoneware Bottle of flattened-out shape, with large curved handle and very small neck with rim. Found during excavations in Parliament Street, Westminster. 7½in. high, 8in. diam. 539 ... ..	...	2	5 0
1391.	Yellow glazed Jug with straight neck and one handle. From the W. Cole-Plowright collection. 7in. high 236.611 ... ..	...	2	2 0
1392.	Brownish-yellow glazed Jug with one handle and curious aperture, similar to a bung hole, close to the bottom. From the W. Cole-Plowright collection. 236.612 ... ..	...	2	5 0

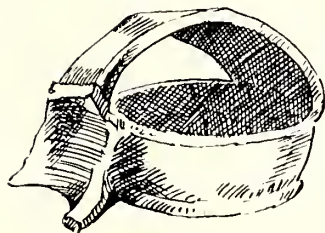


Fig. 135.
Shallow Vase in green glazed earthenware. (No. 1387).

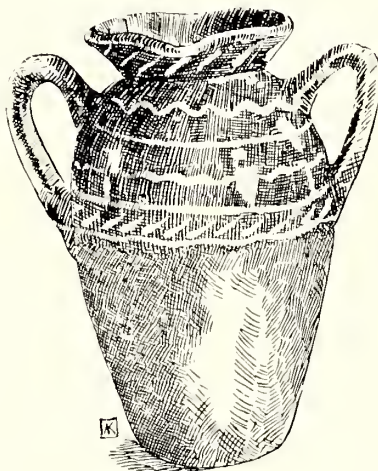


Fig. 136.
Large two-handled Ewer in brown glazed earthenware. (No. 1389).

1393.	Jar in Lambeth Pottery. Found in Jan. 1904, 12ft. down, close to St. Paul's Cathedral. 3in. high, 3¾in. diam. 438 ... ..	...	0	8 6
1394.	Another, found in Lambeth. 2¼in. high 523 ... ..	...	0	5 0
1395.	Another, do. 2¼in. high 525... ..	...	0	5 0
1396.	Another, do. 2in. high 518 ... ..	...	0	3 6
1397.	Another, do. 2in. high 519 ... ..	...	0	2 6
1398.	Another, found in Bridgwater St., E.C., 10ft. down. 2in. high 302 ... ..	...	0	3 6
1399.	Antique oak Coffe r, richly carved and ornamented, dated 1516. An exceedingly fine and rare specimen of black oak, in perfect condition. 31in. × 25in × 57in. (Plate X, p. 146)	75	0	0

Needless to say this form of chest was much in favour during the XIII and subsequent Centuries. Apart from its special use it made an excellent seat and probably subserved many other purposes.



PLATE X
Carved Oak Coffin (No. 1399).

1400.	Barrel-shaped leather Bottle or Costrel.	8in. long, 9in. high.	£	s.	d.
	From the Cole-Plowright collection	... ..	1	15	0
	The costrel has had a piece cut out from the side, recalling the old drinking song :				
	And when the bottle at last grows old, And will good liquor no longer hold, Out of the side you may make a clout, To mend your shoes when they're worn out ; Or take and hang it up on a pin. 'Twill serve to put hinges and odd things in				
1401.	Black Jack Cup in leather.	7in. high 483	...	3	0 0
1402.	Clay Tobacco Pipe (circa. 1630) ; thick stem and small bowl with flat base, bearing the initials WI within wreath. Found in Bishops-gate Street.	4½in. long 1	...	0	2 6
1403.	Another, ditto, ditto.	3½in. long N.S.	...	0	2 6
1404.	Another, marked with eight spoked wheel on base.	3¼in. long N.S.	...	0	2 6
1405.	Long-necked green glass Bottle , incised ornamentation and rounded base. Found during excavations for the new Government Offices in Parliament Street, 1900.	11in. high 500	...	3	10 0
1406.	Glass Vessel with cylindrical body, short neck and broad flat lip. Finely iridescent. Found in the City.	3¼in. high, 1¾in. diam. 362	...	0	7 6
1407.	Another, same shape, found in Pickle Herrin Street, E.C.	2¾in. high, 1½in. diam. 452	...	0	4 6
1408.	Another, same shape, finely iridescent, found in London, E.C.	2½in. high 323	...	0	17 6
1409.	Another, long and thin, tapering towards the top, thin neck with broad flat lip. Found in Pickle Herrin Street, E.C.	5½in. high 457	...	0	5 6
1410.	Another.	4¾in. high, 1⅓ diam. 450	...	0	4 6
1411.	Iridescent green glass Bottle , found in Elder Street, E.C., 8 feet below the surface.	10¼in. high, 4in. diam. 428	...	0	7 6
1412.	Another, same provenance.	7½in. high, 3½ diam. 239	...	0	12 6
1413.	Another, same provenance, with very large base.	7½in. high, 6in. diam. 238	...	0	17 6
1414.	Key , iron, with round stem, flat rectangular, perforated handle and square teeth, from Herefordshire.	6in. long 9	...	0	15 0
1415.	Key , iron, lozenge shaped bow, collar round stem, web much divided, from Herefordshire.	2½in. long 17	...	0	5 6
1416.	Key , bronze, annular bow, thin web, dividing into several teeth, from Herefordshire.	3½in. long 10	...	0	15 0
1417.	Key , iron, lozenge shaped bow with circular perforation, pointed stem, web deeply toothed, from Herefordshire.	3¾in. long 15	...	0	7 6
1418.	Key , iron, tubular stem, reniformed bow, deeply toothed web, from Herefordshire.	3½in. long 7...	...	0	5 0

1419.	Key , iron, heart shaped bow, with reniform perforation, web partly missing, from Herefordshire. $4\frac{1}{2}$ in. long	13	...	...	...	£	s.	d.
						0	7	6
1420.	Key , iron, reniform bow, short stem and large web, from Herefordshire. $2\frac{1}{2}$ in. long	19	...	...	...	0	4	6
1421.	Key , iron, annular bow, large web, from Herefordshire. $2\frac{1}{2}$ in. long	18	...	...	...	0	4	6
1422.	Key , iron, annular bow, web dividing of four large teeth, from Herefordshire. $\frac{1}{2}$ in. long	14	...	...	...	0	6	6
1423.	Key , iron, annular bow, with web composed of two teeth with concave indentations from Herefordshire ($4\frac{1}{2}$ in. long).	11	...	...	...	0	7	6
1424.	Key , iron, annular bow with hexagonal stem and web composed of two teeth. ($5\frac{1}{2}$ in. long)	16	...	...	...	0	6	6
1425.	Key , iron, with square stem turned back in order to form annular bow, from Herefordshire ($4\frac{1}{2}$ in. long).	12	...	...	...	0	7	6
1426.	Key , iron, bearing traces of ancient gilding, tubular stem, heart shaped bow. Edge of web toothed. In excellent condition; found in Herefordshire. $7\frac{1}{4}$ in. long.	6	...	...	...	1	5	0
1427.	Key , iron, tubular stem, heart shaped bow, web divided into two portions, central toothing in form of goblet. $7\frac{3}{4}$ in. long	5	...	...	...	1	5	0
1428.	Key , iron, tubular stem, annular bow, deeply toothed web. $6\frac{1}{4}$ in. long	8	...	...	...	0	12	6
1429.	Iron Keys , set of four; found together in St. Peter's Churchyard, Cornhill, London, E.C.	...	...	...	...	1	5	0
These curious keys which are certainly not later than the XVI Century are probably relics of an attempted robbery of the church. The four have reniform bows and plain stems but the bows are all different and suggest skeleton keys.								
1430.	Circular penannular bronze Fibula , Scotch; corrugated pattern, terminating in balls. $2\frac{1}{2}$ in. diam.	D 162.43	...	...	...	3	10	0
1431.	Very fine Stick , of the time of Charles II, of narval horn, the handle ivory with piqué scroll dated 1686. Very rare	318.4	...	...	...	5	10	0
1432.	Another, of malacca cane with ivory top and silver piqué work. In fine condition	D 91.269	...	...	...	3	15	0
1433.	Charles I Needlework Box ($14\frac{1}{4}$ in. \times $3\frac{1}{4}$ in. \times $3\frac{1}{4}$ in.) worked on the outside in gold and silver thread, the interior divided into 4 compartments and lined throughout with "Cambridge blue" silk.	D 35.163	...	...	...	8	8	0
1434.	Jacobean Knife , blade inscribed with hard wood handle	D 92.267	...	...	...	0	17	6
1435.	Early Hunting-knife , about the time of Charles II. Tortoiseshell and piqué work handle with silver guard; the blade stamped with maker's mark, D.B. In sheath with silver mounts	D 94.327	...	...	...	4	10	0
1436.	Another, silver-mounted, engraved with portraits of William III and Mary. The royal monogram surmounted by crown on blade; the handle terminating in dogs' heads. Dated 1691	D 81.13	...	...	...	3	15	0
1437.	Clasp Knife with letter Q on the wooden handle. Found in Chancery Lane. $7\frac{1}{2}$ in. long	...	...	...	...	0	9	6

1438. **Old English Knife** of the early Jacobean period, with steel blade backed with brass, and traces of gold Damascene work on both sides of the blade. On one side is a scroll pattern enclosing a two-line inscription which commences FORM o G... [retro.] OWI; the rest of the inscription is illegible, save that outside the scroll are the cutler's initials, M.G. The grip is of pieces of stained ivory, curiously interspersed with brass plates, and the top of the handle represents a double (? Janus) head. $7\frac{3}{4}$ in. long 1 ... £ s. d. 7 10 0

This interesting relic was discovered by some masons in 1836, while repairing an old wall not far from Stroud, in Gloucestershire. The wall appears to have been at one time the east end of a building used for religious purposes, but at the time of the discovery was incorporated in a dwelling house attached to a cloth mill situate near the Thrupp.

1439. **A Sheriff's Seal.** Sixteenth Century. Shield with two bars below, and a peacock above the usual representation of a castle. $1\frac{3}{16}$ in. diam. 87.302 ... 12 0 0



Fig. 137.

Customs of Poundage and Tonnage at Chepstow, in the Port of Cardiff. (No. 1440).

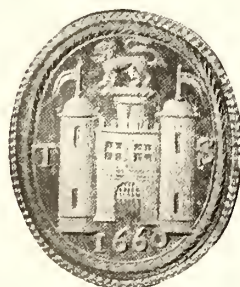


Fig. 138.

Seal of Sir Thos. Slingsby, Bart., Sheriff of Yorkshire. (No. 1441).

1440. **Customs of Poundage and Tonnage at Chepstow, in the Port of Cardiff.** S. CVST. POND. ET. TON. PRO. CHEP. IN PORT. CARD. Expanded rose under crown. $1\frac{7}{16}$ in. deep. (Fig. 137) 87.303 ... 10 10 0
1441. **Seal of Sir Thomas Slingsby, Bart., Sheriff of Yorkshire.** Date below castle, 1660. F. S. on either side. Lion above. (Fig. 138) 427.488 ... 25 0 0
1442. **County Seal,** perhaps Scotch. AD. IVTORIVM. NOSTRVM. IN. NOMINE. DOMINI. Virgin and child enthroned. Pointed oval. $2\frac{1}{2}$ in. 87.304 ... 9 10 0
1443. **Silver Seal of Dautesey (? of Potterne).** Ivory handle. SIGILL. IOHIS. DAVNTESEI. Dautesey of Potterne is an ancient gentleman. He appears in the XVI Century visitations of Co. Wilts. His arms are Gu. a griffin segreant Vert, and a lion rampant Argent combatant. For crest he bore a griffin's head erased Vert. This answers to the seal here listed 429.557 ... 8 10 0

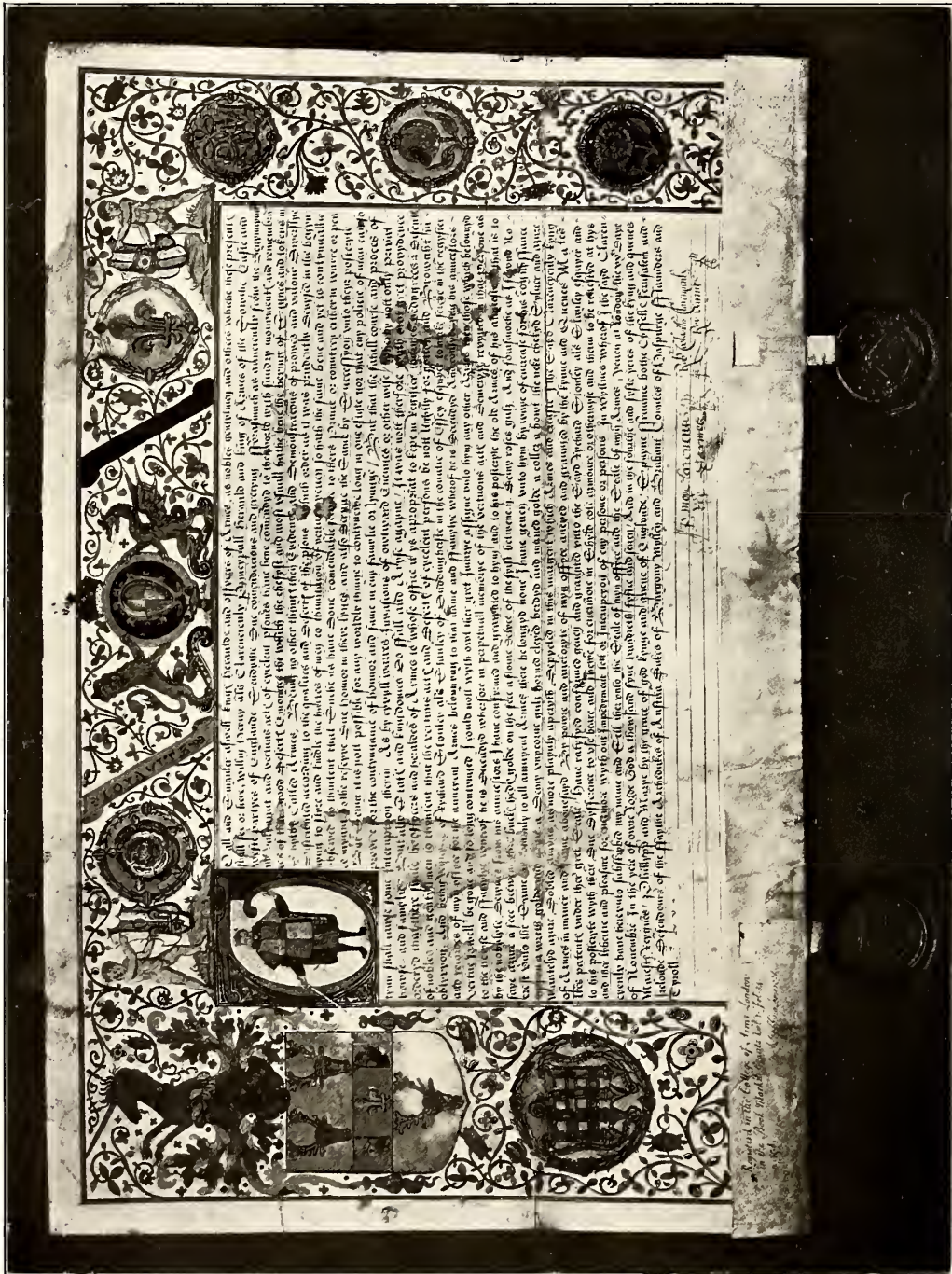


PLATE XI.

Illuminated Parchment. (No. 1445).

- | | | £ | s. | d. |
|-------|---|----|----|----|
| 1444. | Bronze Seal of Robert Cade. + SIGILL ROBERTI CADE. A lis.
1½ in. diam. 88.354 | 2 | 10 | 0 |
| 1445. | Illuminated Parchment of the time of Philip and Mary,
confirming to "Richard Stonley, alias Stanley, of Duddinghurst, in
the County of Essex, Esquire," the right to have the coat of arms
anciently belonging to his house and family. This interesting
document, which has the two seals intact, contains an illuminated
portrait, presumably of the gentleman himself, together with his
coat of arms and motto, the royal arms, the monogram P.M.
(Philip and Mary) and other emblems, and is signed by the
Clarenceux King of Arms. Framed complete. (Plate XI, p. 150) ... | 25 | 0 | 0 |
| 1446. | Royal Deed of the seventh year of Edward VI (1553)
being the confirmation of a grant to Queen Katherine Parr of
certain property in Gloucestershire, &c. On parchment, framed
complete | 15 | 0 | 0 |

ENGLISH PORCELAIN, GLAZED WARE, BRISTOL GLASS, &c.

- | | | | | |
|-------|---|----|----|---|
| 1447. | Antique ribbed Chelsea Cup and Saucer , painted in fruit and
flowers, with border of roses and blue riband, a collector's specimen
with the gold anchor mark D 79.96 | 5 | 15 | 0 |
| 1448. | Another, the centre of saucer painted with vase of flowers and the
field strewn with small sprays of roses, etc. The border of gros-
bleu is heavily gilt in garlands of vine leaves and ornamental
design. Gold anchor mark D 79.101 | 7 | 10 | 0 |
| 1449. | Worcester Cup and Saucer of the "Dr. Wall" period with
Oriental figure decoration in colours D 79.97 | 1 | 12 | 6 |
| 1450. | Two old Worcester Cups and Saucers , by Flight and Barr
(spirally fluted) with blue and gold decoration D 79.104 | 1 | 10 | 0 |
| 1451. | Small fluted Chelsea Bowl , beautifully painted with flowers in
bunches and sprays. Anchor mark 1745 D 77.64 | 2 | 2 | 0 |
| 1452. | Pair of apple-green and gold Ewers , Bloor-Derby, decorative
pieces 235.582 | 4 | 10 | 0 |
| 1453. | Old Jackfield Tea Set , comprising one teapot, 1 cream jug, 1
hot water jug and 1 sugar basin, with raised decoration on black,
a very quaint old service. About 1750 D 78.83 | 6 | 6 | 0 |
| 1454. | A similar set, 4 cups and saucers, teapot and stand, milk jug and
stand, all perfect D 79.95 | 5 | 0 | 0 |
| 1455. | Worcester Teapot , "Dr. Wall" period, decorated with
oriental figures on white ground: the knob of lid an expanded rose.
An altogether exceptional piece in pristine condition D 200.132 ... | 12 | 10 | 0 |
| 1456. | Worcester Cup and Saucer , "Dr. Wall" period, brilliantly
decorated in colour with oriental birds and flowers on fluted
ground D 200.133 | 4 | 10 | 0 |



A (No. 1463) B (No. 1533) C (No. 1458) (D No. 1457) (E No. 1551) A (No. 1463)

English Porcelain and Enamel.



F (No. 1493) G (No. 1488) H (No. 1526) I (No. 1522) J (No. 1522) K (No. 1502) L (No. 1511) M (No. 1527) N (No. 1497) P (No. 1505)

Continental Porcelain, Earthenware and Enamel.

PLATE XII.

ANTIQUES

1457.	A fine old Crown Derby Biscuit Figure of Shakespeare, exquisitely modelled and in perfect condition, of unusual size, measuring 11in. in height, fully marked (Plate XII, D, p. 152) D 80.120	£	s.	d.
		8	10	0
1458.	Pair of old Crown Derby Biscuit Figures of Gardener and his Wife, a charming pair in fine condition and of great artistic merit (Plate XII, CC, p. 152) D 80.121	7	10	0
1459.	An exceptionally fine pair of Lowestoft Oriental Plates with hexagonal borders decorated in colours with armorial bearings and inscription D 80.122	8	10	0
1460.	Another pair, 16$\frac{3}{4}$in. in diameter, with garlands of flowers and the Rosslyn arms in centre. Of very unusual size. Museum specimens B 70.238	17	10	0
1461.	One single similar plate B 70.239	6	10	0
1462.	Rare Longton Hall Figure of a Man, seated on bundle of sticks and warming himself over a charcoal fire, on homogeneous pedestal. An exceptionally finely modelled and coloured piece. 6 $\frac{3}{4}$ in. high D 80.119	15	15	0
1463.	Pair of Chelsea Plates decorated in colours with exotic birds, insects and flowers. Both in perfect condition. 8in. diam. First period D 80.125 (Plate XII, AA, p. 152)	12	0	0
1464.	Worcester Sauce Boat, blue on white ground decoration; panels and sprays of flowers. Crescent mark D 80.124 ...	1	12	6
1465.	Whieldon Vase in form of bird; very brightly coloured. 6 $\frac{1}{4}$ in. high D 80.123	3	15	0
1466.	Pair of Coalbrook beaker-shaped Vases with raised flowers in colours and gilt decoration; in perfect condition. 5in. high N.S.	3	15	0
1467.	Old Wedgwood Vase and Cover in three-coloured decoration of fluted columns with torches, bands and foliage, the cover surmounted by two doves, 8in. high D 1.21	3	3	0
1468.	Pair of exceptionally fine old Wedgwood Door-handles. White leaves and snowdrops on blue ground D 3.61-62 ...	5	0	0
1469.	Set of nine blue and white Wedgwood Plaques representing the Muses, and two other plaques mounted on dark maroon velvet in black and gold frame. Cut from a large vase. A nice specimen set of figure work in Wedgwood 110.234	9	9	0
1470.	Pair of Wedgwood Candlesticks in shape of trunk of tree and cupids. Beautifully modelled D 1.9	12	10	0
1471.	Welsh pottery figure of a Cat, marked "Jones, Bridgend, A.D. 1741," and with inscription in Welsh "Give all your rats to me." An interesting and rare specimen, green glazed D 78.92 ...	4	10	0
1472.	An exceptionally fine Stafford ware Jug with two raised panels of male portraits D 77.68	4	15	0
1473.	Old Toby Jug, fine colouring and in perfect condition. Enoch Wood. 1780 D 77.52	6	10	0
1474.	Antique Minton Bowl decorated inside and out in imitation of famille-rose with the Sèvres mark, a very uncommon piece; sound D 75.11... ..	5	10	0

1475.	A XVI Century Ewer in frosted white glass, a very rare piece. Found in England D 83.78	£	s.	d.
		9	10	0
1476.	A large collection of early Bristol and other Glass Bottles , enamelled in colours with figures and floral decoration, many dated and inscribed pieces, some of the XVI and XVII Centuries D 83 from, each	0	12	6
1477.	Old "Delft" Vase with figure panel in blue and vari-coloured decoration, marked, in perfect condition. A collector's specimen 7in. high D 106.50	4	10	0
1478.	An old Lambeth "Delft" Dish with blue-on-white panel in centre. Castle with river, ships, etc., surrounded by flower panels on spotted purple ground D 80.118	7	10	0
1479.	Old Chelsea Scent-bottle in form of a plum with green leaves; a fine piece, in case D 105.2	7	10	0
1480.	Worcester Scent-bottle , with white and gold decorations on pale green ground and with silver top (3¼in. high) 290.85 ...	4	15	0
1481.	Very naturally modelled figure of a Snake , in grey porcelain with brown spots D 75.1	0	15	0
1482.	Another D 75.2	0	15	0

CONTINENTAL PORCELAIN.

1483.	An old Sèvres Confitière , in perfect condition, decorated with sprays of flowers,—roses, forget-me-nots, etc.—on white ground with blue and gilt border, soft paste, Royal period, with date letter M (1765.) Painter's signature, Dubois D 109.65	25	0	0
1484.	Another, similar, by Vavas seur; 1764 D 109.64	25	0	0
1485.	An old Sèvres Ecuelle Cover and Stand painted with spray of flowers in colours on white ground, and with blue and gilt lines round borders and handles. Signed P.D., and dated R (1770.) From the Collection of the Marchioness of Ailsea D 107.52 ...	18	10	0
1486.	Pair of old Sèvres Dishes with central panel of roses, blue and gilt foliated border. Two very decorative pieces; signed F.C. dated 1793 D 108.73	9	10	0
1487.	Pair of exceptionally fine old Sèvres Dishes , with bouquet of flowers in centre and bordered by blue riband entwined with roses and convolvulus, dated 1799. 19in. in diameter. Exceptional size and perfect condition D 109.86	15	0	0
1488.	An early soft paste Sèvres square Pedestal , nicely decorated in panels of exotic birds and sprays of flowers, with gilt borders of roses, etc., on fine turquoise ground. 6in. high (Plate XII, G, p. 152) D 109.90	15	15	0
1489.	Oval Sèvres Plaque in ormolu mounts 5in. × 3½in. Subject— Two children playing with dog. Fine turquoise blue ground: Painted by Vaves seur D 22.91	3	15	0

ANTIQUES

1490.	Set of four Sèvres corner Plaques. Panels of flowers on white ground with border of turquoise blue and gold	D 22.90	...	...	...	£	s.	d.
						1	15	0
1491.	Square Sèvres Plaque —basket of flowers on turquoise and gold ground with white border	480.100	...	...	...	0	12	6
1492.	Set of six Drawer Handles in porcelain, decorated with cupids. Scarce	480.96	...	...	...	2	5	0
1493.	Fine Sèvres Plate with beautifully painted centre panel of winged cupids at play, and three fruit and flower panels surrounded by gilt decoration on turquoise ground. Perfect condition (Plate XII, F, p. 152)	D 108.77	...	...	...	7	10	0
1494.	A charmingly modelled pair of Sèvres bisque figures of Boys , one with a dove in his hands which he is feeding, and the other with the empty cage. Each mounted in old French ormolu. Height, 7in.	D 108.76	...	...	...	2	10	0
1495.	Antique Zurich porcelain figure of a Youth with bagpipes. At his feet are a knapsack and dog and he leans against a wooden paling. The group is marked on the base in blue, Z; date about 1760. The figure is beautifully decorated in the colours characteristic of the factory, and the coat is painted with sprays of flowers	D 109.81	...	...	...	27	10	0
1496.	Porcelain figure of a Tartar or Pole , in antique Höchst or Zurich ware, 9in. high. He is wearing a light green overcoat and a fur-lined lilac coat with a yellow sash and high black boots. A finely modelled figure. Circa 1790; not marked	D 79.108	...	...	...	5	10	0
1497.	Old Dresden Coffee Pot , decorated with fine bird panels and insects, the lid and rim decorated with basket work, the spout terminating in a beautifully modelled male mask. A specimen piece 1740 (Plate XII, N, p. 152)	D 108.78	...	...	...	7	10	0
1498.	Old Dresden group, "The Lovers." The two figures are seated on a rock, the man having his arm around the waist of his companion whom he is kissing. The girl's dress is ornamented with coloured sprays of flowers, she wears a pink sash, and her black hair is flowing over her neck and shoulders. A finely modelled and beautifully coloured specimen piece	S.B.	...	...	...	175	0	0
1499.	Old Dresden Group of a man seated on camel with palm tree at back. The quality is of the very best though the piece is slightly restored; a specimen worthy of any collection	D 109.87	...	...	...	25	0	0
1500.	Another, figure of Negro , in elaborately coloured feather dress, holding a cornucopia of flowers and a parrot, and seated on an alligator. A very decorative and finely modelled piece. Circa 1790	D 109.88	...	...	...	9	10	0
1501.	Dresden Cup and Saucer , finely painted with bunches of flowers and smaller sprays, decorated inside and out, a charming cabinet piece	D 109.89	...	...	...	4	4	0

		£	s.	d.
1502.	Old Dresden figure of Hercules , partly draped. An exquisite piece of modelling and finely coloured. 1760. 8¼ ins. high (Plate XII, K, p. 152) D 109.91	12	10	0
1503.	Another, figure of Boy , "Der dumme Junge von Meissen," fine colouring. 6in. high D 109.92	3	15	0
1504.	Miniature Dresden figure of partly draped bearded Man warming himself over a charcoal fire. A charming cabinet specimen. 4½in. high. N.S.	3	15	0
1505.	Pair of old Marseilles Plates , painted in colours, with figure panels and sprays of flowers; border yellow and brown. Two decorative pieces marked with the trident, 1777. From the Adrian Hope Collection (Plate XII, P, p. 152) D 78.76	2	0	0
1506.	Old Berlin Chocolate Service , consisting of large oval tray, chocolate pot and cover, sugar pot and cover, and two cups and saucers—every piece marked and in perfect condition. The decoration consists of classical figure panels in colour, gold framed on <i>gros bleu</i> ground D 108.74	10	10	0
1507.	" Nyon " Porcelain Plate , with central panel, a black gold-framed silhouette of a woman; the border ornamented with garlands of flowers, ribands, etc. A fine specimen of this rare china D 108.80	2	10	0
1508.	Cup and Saucer in Nyon porcelain, gold decoration with strings of roses and leaves in colours. In perfect condition, with the fish mark D 109.84	4	10	0
1509.	Old Cup and Saucer . Paris, painted with birds and flowers—fluted towards the centre—date circa 1790 D 76.45	2	10	0
1510.	Angoulême pastel Burner with early French ormolu mounts, bird panels and gilt decoration on apple-green ground D 80.115	1	5	0
1511.	Oblong Dresden porcelain Box with finely painted landscape and figure panels, and painting of lady inside lid (Plate XII, L, p. 152) D 105.24	10	10	0
1512.	Another, circular, with gilt mounts and panels of figures, etc., with finely painted panel of landscape with 4 figures inside lid D 105.11	12	0	0
1513.	White porcelain, probably Menecy Snuff Box , with finely executed medallion of classical subject on lid D 32.99	2	10	0
1514.	Porcelain Scent Bottle , with figure and floral panels on white and gold ground, and with silver lid 290.87 (3¼in. high)	2	15	0

CONTINENTAL MAJOLICA, DELFT, AND OTHER EARTHENWARE.

1515.	An antique Siegen terre-de-pipe Cannette decorated with warriors in armour in Gothic style. Dated 1577. A very interesting specimen	10	10	0
1516.	An early Flemish beer Tankard in stoneware with chased pewter mounts. Maker's mark and date on lid, 1715	3	15	0

ANTIQUES

1517. **Pair of old Delft Vases** with blue decoration of figures etc., £ s. d.
 $5\frac{3}{4}$ in. high D 107.55 2 10 0
1518. **A very early Caffagiolo Dish** with primitive decoration, in blue,
yellow and black, slightly damaged, a rare specimen D 112.20 ... 12 10 0
1519. **Castelli Plaque**, with figures of Job and Elihu in foreground,
and castle and landscape beyond; an exceedingly fine piece
D 112.19 8 10 0
1520. **A two-handled Majolica Bowl**, with central panel "the
Adoration of the Magi," the outside painted with cupids and
scrolls, perfect 112.17 5 15 0
1521. **XVI Century Pharmacy Jar**, majolica, with inscription
. S . D ' SCORze . D . C . and crest of former owner, decorations
in white on dark blue D 112.21 5 10 0
1522. **Very fine pair of old Strasburg Birds** in coloured and glazed
pottery. $6\frac{1}{2}$ in. high. Rare and exceptional collector's pieces
(Plate XII, J J, p. 152) D 105.22 10 10 0
1523. **Small Delft and silver mounted Snuff Bottle**, with landscape
panels D 106.43 0 12 6

CONTINENTAL ENAMEL.

1524. **Dresden Enamel Box**, well painted on back and front of lid with
quasi-allegorical subjects; the sides of the box are prettily decorated
with figure and landscape panels, $3\frac{1}{4}$ in. \times $2\frac{3}{4}$ in. D 105.14 ... 2 10 0
1525. **Dresden Enamel Pin Tray** with floral decorations and playing
cards at bottom D 14.111 2 10 0
1526. **Dresden Enamel Needlecase**, yellow ground with 4 beautifully
painted landscape panels; very fine, $5\frac{1}{2}$ in. long (Plate XII, H,
p. 152) D 105.23 10 0 0
1527. Another, white ground, with landscape panels and Watteau figures,
 $5\frac{1}{2}$ in. long (Plate XII, M, p. 152) D 12.72 2 12 6
1528. Another, white ground with floral decoration, $3\frac{1}{2}$ in. long D 105.18 3 10 0
1529. **Early French enamel Box**, with green and gold decorations on
white ground. Silver mounted D 14.110... .. 2 10 0
1530. **Circular enamel Box**, dark blue ground, with 2 figures painted
on lid French B 45.18 0 12 6
1531. **French enamel Scent Bottle**, with 2 landscape panels and gold
and pink ground surmounted by dove, $3\frac{1}{4}$ in. high D 12.73 ... 1 17 6
1532. **Small enamel Bowl**, pink ground with panels of fruit, $2\frac{1}{4}$ in.
diameter French 239.731 3 15 0

BATTERSEA AND BILSTON ENAMEL.

					£	s.	d.
1533.	Pair of old Battersea Enamel Candlesticks in perfect order, 9½in. high, decorated in colours with sprays of flowers and leaves on white ground: an exceptionally handsome pair (Plate XII, BB, p. 152) D 15.123	...	...	...	21	0	0
1534.	Another pair, in perfect condition, enamelled in branches of flowers, etc.: from the Bickley Hall collection D 14.106	...			8	10	0
1535.	Battersea Enamel Box, painted in various colours on white ground, with landscape on lid D 10.22	...	...	...	2	5	0
1536.	Another, dark blue ground with cannon and anchors on lid, and inscription, "Like Nelson may each Briton be, a friend to King and country" D 11.50	...	...	...	1	1	0
1537.	Another, with painted panel on lid of deer feeding, and an inscription, "When this you see remember me" D 15.131	...			1	1	0
1538.	Another, in sepia, lovers on seat, with inscription "I love too well to kiss and tell" D 10.17	...	...	...	2	0	0
1539.	Another, in pink, the lid painted with love trophies and with inscription, "The purest love and truest heart" D 14.114	...			1	5	0
1540.	Another, circular, with inscription on lid, "Love constitutes the value" D 39.239	...	...	...	1	0	0
1541.	Another, memorial box, dark blue ground with inscription on lid, "The absent not forgotten" D 39.240	...	...	...	0	12	6
1542.	Another, pale blue ground with basket of flowers on lid and looking-glass inside D 13.89	...	...	...	0	17	6
1543.	Another, circular, with river scene on lid and floral decorations 290.75	...	...	...	2	5	0
1544.	Another, circular, with figures of lady and gentleman on lid, and floral decorations D 11.35	...	...	...	2	10	0
1545.	Another, oval, with floral decorations on white ground D 11.57	...			2	12	6
1546.	Another, 3½in. × 2¾in., decorated in panels of landscape and water scenes, pink on white ground D 105.12	...	...	...	2	15	0
1547.	Another, with view of church on lid; decorated with flowers and scroll work, 3½in. × 1¾in. D 13.91	...	...	...	1	5	0
1548.	Another, very shallow, with fine ormolu mounts and floral decorations, picture on lid, a dog sleeping on a cushion, 3¼in. × 2½in. D 13.90	...	...	...	2	10	0
1549.	Another, with dark blue ground; bunches of flowers in panels and landscape on lid, 3¼in. × 2½in. D 10.4	...	...	...	5	10	0

ANTIQUES

1550.	Another, with pink and grey panel decoration on yellow ground and painting of two figures, inside the lid, 2 $\frac{3}{4}$ in. \times 2 $\frac{1}{4}$ in. D 10.29	£	s.	d.
		2	15	0
1551.	Another, landscape with figures on lid and floral decorations, 2 $\frac{3}{8}$ in. \times 2in. (Plate XII, E, p. 152) D 10.25	...	...	...
		2	15	0
1552.	Another, floral decoration on white ground, 2 $\frac{1}{2}$ in. \times 2in. D 10.12	3	5	0
1553.	Another, decorated with flowers, 2 $\frac{1}{4}$ in. \times 1 $\frac{3}{4}$ in. D 11.32	...	...	...
		1	5	0
1554.	Another, pale mauve ground, decorations in gold and blue. In fine condition D 10.23	...	...	...
		1	15	0
1555.	Another, powder-blue ground, decorated with gold and white, with looking-glass in lid D 37.208	...	...	...
		2	10	0
1556.	Another, circular, silver mounted, with floral decorations and with figure of a lady, man with sword etc., on lid D 10.16	...	...	...
		4	10	0
1557.	Another, bijou box with floral decorations on white ground D 37.2.10	...	...	...
		1	15	0
1558.	Another, with floral decorations and rabbit on green ground D 38.211	...	...	...
		1	12	0
1559.	Small circular silver Box with very early Battersea top. A charming little box D 11.53	...	...	...
		1	5	0
1560.	Circular Battersea enamel Box with floral decorations in high relief on pink ground 289.65	...	...	...
		2	12	6
1561.	Battersea scent Bottle , white ground with decoration of circles in pink and green. 3 $\frac{1}{2}$ in. high D 11.62	...	...	...
		3	0	0
1562.	Battersea enamel Stickhandle , with white raised lines on dark blue ground D 14.121	...	...	...
		7	10	0
1563.	Old Knife and Fork with Battersea handles, floral decorations. In good condition D 12.66	...	...	...
		3	5	0
1564.	Very fine Battersea enamel Etui Case , blue ground and exquisite bird panels in various colours. 3 $\frac{3}{4}$ in. long D 15.126	...	...	...
		8	10	0
1565.	Another, smaller, white ground with landscape panels. 3 $\frac{1}{4}$ in. long D 15.127	...	...	...
		7	10	0
1566.	Battersea enamel Needle-case , pink and white ground, designed with floral decorations in panels, etc. 4 $\frac{1}{2}$ in. long D 10.15	...	...	...
		3	10	0
1567.	Battersea Needle-case , white ground with landscape panels and floral decorations D 11.39	...	...	...
		3	5	0
1568.	Bilston Enamel Box , apple green ground with figure in yellow ground on lid D 14.109	...	...	...
		1	5	0
1569.	Bilston Enamel Snuff-box in shape of a pear, decorated in red and yellow D 10.18	...	...	...
		4	15	0

TOBACCO AND SNUFF BOXES.

SILVER AND GOLD.

					£	s.	d.
1570.	Gold heart-shaped Snuff Box , chased with peacocks and flowers 280.14	...	...	...	15	0	0
1571.	Oval silver Snuff Box , with fine agate cameo in lid, depicting four horsemen engaged in combat 106.11	...	...	...	15	15	0
1572.	Gold Snuff Box , with large intagli inserted in lid and bottom of box, classical subjects D 31.80	...	...	...	14	10	0
1573.	George III hall-marked silver Snuff Box , of uncommon shape and finely made D 141.73	...	...	...	2	0	0
1574.	Silver Snuff Box , chased with 17 figures, landscape, etc. XVIII Century. Possibly a French imitation of Chinese work. Maker's mark, A. G. 250.4	...	...	...	2	10	0
1575.	Silver Tobacco Box , chased with scroll work, possibly Moorish				1	12	6
1576.	Silver-gilt Cachou Box , with pierced transparent enamel lid in colours. A beautiful little box B 42.30	...	...	...	1	5	0
1577.	Another, smaller, enamelled, but not transparent D 35.161	...			1	1	0
1578.	Old French gilt Snuff Box , with beautifully pierced silver-gilt plaque on lid, also with secret painting D 38.221	...	...	...	6	10	0
1579.	Fine silver Box with two medallions, subject: "The granting of the charters to Amsterdam, 1342-1488." A very fine and rare box 280.13	...	...	...	8	10	0
1580.	Circular silver-gilt Box , engraved and chased with cord border, early French D 32.94	...	...	...	4	5	0

AGATE AND OTHER STONE BOXES.

1581.	Octagonal Box in gold quartz, and mounted in pinchbeck. In fine condition D 38.225	...	...	...	3	15	0
1582.	Small square Box in aventurine, mounted in pinchbeck D 35.162	...	...	...	3	5	0
1583.	Fine blue-coloured onyx Box , the sides enamelled in floral design D 39.237	...	...	...	2	5	0
1584.	Very fine splashed emerald jade Box , gold mounted D 31.87				9	0	0
1585.	Agate Box , metal mounted D 34.146	...	...	...	0	5	6
1586.	Fine oriental agate Snuff Box with pinchbeck mounts, an early and beautifully marked box D 31.75	...	...	...	7	10	0
1587.	Another, oblong, the stone beautifully marked, and in fine condition D 39.241	...	...	...	3	10	0
1588.	Circular jasper and gold-mounted Box , the lid engraved with heads of a Roman Emperor and Empress 288.20	...			15	0	0
1589.	Oval Box in moss-agate, with pinchbeck mounts: from the Forman Collection 288.2	...	...	...	3	0	0

1590.	Oblong Box , made from Vienna pavement, with pinchbeck mounts, finely made	D 37.199	...	...	...	£	s.	d.
						2	10	0
1591.	Oval agate Box , mounted in pinchbeck, lid slightly cracked	D 37.197	...	...	...	1	5	0
1592.	Another, circular, similarly mounted	D 31.84	...	...	...	1	15	0
1593.	Extremely fine Louis XVI Box , consisting of 40 various coloured agates, crystals, etc., divided by engraved gilt bands, an exceedingly handsome box	D 39.243	...	...	...	7	10	0

TORTOISESHELL BOXES, Etc.

1594.	Circular tortoiseshell Box with landscape in lid	288.12	...	...	...	1	10	0
1595.	Fine tortoiseshell gold mounted Box with enamel plaque in lid. A very fine box	D 31.81	...	...	...	17	0	0
1596.	Small Snuff Box with tortoiseshell lid; in fine condition	D 32.104	...	...	...	0	5	6
1597.	Fine tortoiseshell Box with gold mounted miniature in lid, subject: "Anchises carried out of Troy by his son Æneas"	D 32.110	...	...	...	3	15	0
1598.	Snuff-box made from a very small tortoiseshell, silver gilt mount; revolving ball feet; hall-marked George III, 1793. A very curious and rare box	D 31.77	...	...	...	7	10	0
1599.	Tortoiseshell and lacquer Box , inlaid with gold and silver, a portrait medallion of "Prince Albert" on lid	D 32.111	...	...	...	1	0	0
1600.	Tortoiseshell Snuff Box with light brown lacquer and Wedgwood medallion in lid	D 29.13	...	...	...	2	5	0
1601.	Tortoiseshell Snuff Box , silver lined; with piqué work design on lid, a hawk killing a bird	D 30.45	...	...	...	0	15	0
1602.	Tortoiseshell Box with fine medallion of Napoleon I on lid	D 33.129	...	...	...	0	12	6
1603.	Light tortoiseshell Box , beautifully engraved top, embellished with gold piqué work. A rare specimen of XVIII Century work	D 39.242	...	...	...	7	10	0
1604.	Early tortoiseshell Box of about the time of Queen Anne. Silver mounted	D 31.63	...	...	...	4	10	0
1605.	Another, oval, silver mounted and hall-marked; maker's mark, F. R.	D 35.171	...	...	...	3	10	0
1606.	Tortoiseshell Snuff Box , with hunting-scene in gold inlay; the lid mounted with gold plaque	D 38.220	...	...	...	1	15	0
1607.	Another, tortoiseshell oval box, ornamented with silver piqué work	D 37.203	...	...	...	1	5	0
1608.	Small tortoiseshell Box with gold mounts	D 38.230	...	...	...	0	15	0
1609.	Circular tortoiseshell ribbed Box with gold push-piece and circular plate in lid	D 38.212	...	...	...	1	5	0
1610.	Tortoiseshell Etui Case with chased silver mounts of birds and animals	D 34.153	...	...	...	1	15	0
1611.	Small tortoiseshell Needle Box inlaid with metal	D 34.145	...	...	...	0	3	6
1612.	Another, in form of a casket	D 34.144	...	...	...	0	4	6

MOTHER-O'-PEARL AND OTHER SHELL BOXES, ETC.

				£	s.	d.
1613.	Silver-mounted Box , formed of 32 small mother-o'-pearl plaques set in silver, the lid engraved with warriors, horses, etc. A beautifully made box D 35.172	...	...	3	15	0
1614.	Another, with pinchbeck mounts, miniature of lady on lid D 37.200			3	0	0
1615.	Another, octagonal shape, the mother-o'-pearl silver-mounted and the top panel engraved with a Chinese subject 250.4	...		1	10	0
1616.	Another, with top panel carved in the form of a shell. Circa 1750 D 35.173	...	...	1	15	0
1617.	Gold-mounted circular Box with small oval mosaic plaque mounted in gold on lid D 39.238	...	...	1	15	0
1618.	Snuff Box , made from a shell, with George III silver mounts D 34.133	...	...	1	1	0
1619.	Another, smaller, with metal mounts	...	...	0	7	6
1620.	Very early and finely engraved mother-o'-pearl shell. Circa XVI Century 276.1	...	...	5	10	0
1621.	Another, carved with figure of Neptune seated on rock, and holding trident; a fine specimen D 22.82	...	...	4	10	0

BOXES IN HORN.

1622.	Plain horn Box , good colour 38.48	...	...	0	7	6
1623.	Horn Snuff Box , with three figures in high relief on lid. Circa 1700 D 32.107	...	...	0	15	0
1624.	Very fine stag-horn Box , with sleeping dog on lid, and deer-hunt carved on front D 62.42...	...	...	3	10	0
1625.	Old stag-horn powder Flask , 9in. long, beautifully engraved with water nymph, dolphins, and other figures; an interesting and early piece D 92.281	...	...	3	15	0
1626.	Snuff Box of remarkable form curiously carved, and standing on tripod representing human feet. Early Flemish D 37.195	...		1	5	0

IVORY BOXES.

1627.	Ivory Box fitted with bodkin, etc.; piqué work and gold plate on lid D 30.51	...	...	1	15	0
1628.	Another, smaller, with gold hinge, plate and push-piece; fitted with looking-glass D 31.74	...	...	0	15	0
1629.	Ivory Box with beautifully carved lid, representing the removal of Joseph from the well to be sold to the Ishmaelites (14 figures); fine scroll work carving in high relief on reverse side. XVI or XVII Century 288.5	...	...	7	10	0
1630.	Circular ivory Box ornamented with geometrical design B 50.157			0	9	6
1631.	Small Patch-Box , inlaid with a gold plate and with fancy border. Fine condition, in case D 36.185	...	...	2	5	0
1632.	Another, velvet-lined, gold-mounted and fitted with looking-glass, the lid adapted to take miniature or hair	...	...	2	0	0
1633.	Another, with blue enamel plaque on lid, inscribed in gold, "Souvenir" D 38.231	...	...	1	0	0

PINCHBECK, BRASS AND STEEL BOXES.

1634.	Pinchbeck Box , various coloured golds imitated in the design. Enamel plaque on lid	D 36.175	...	...	...	£	s.	d.
						2	10	0
1635.	Brass Tobacco Box with 4 moving discs for secret lock. Engraved with name "William Clifford," and date 1680. A curious and rare box	D 31.70	...	...	...	1	15	0
1636.	Another, Dutch, in form of a book; engraved back and front with figures	D 31.66	...	...	...	0	15	0
1637.	Another, small oval shape, engraved and inscribed	D 37.205	...	...	...	0	12	6
1638.	Snuff Box , engraved with name "W. Weeks," and two fish D 29.7	...	...	...	...	0	15	0
1639.	Small steel Patch Box with design of basket of flowers on lid, executed in steel and other metals. A rare and beautiful example of metal work	D 35.166	...	...	...	2	5	0

VERNIS MARTIN BOXES.

1640.	Vernis Martin Box with gold head of an emperor, in setting of tortoiseshell and fancy straw work	D 37.202	...	...	...	2	15	0
1641.	Another, dark brown, with miniature view of Paris	D 35.169	...	...	...	1	0	0
1642.	Vernis Martin Needle Case , gold mounted	D 31.86	...	...	...	0	15	0

SHAGREEN CASES, &c.

1643.	Silver mounted Shagreen Instrument Case	D 38.222	...	...	...	0	7	6
1644.	Shark skin Spectacle Case , XVIII Century, silver mounted D 38.223	...	...	...	...	0	8	6

PAPIER MACHÉ BOXES.

1645.	Papier Maché Box , with painting of old castle on lid	D 36.180	...	...	...	2	10	0
1646.	Another, with two well-painted figures on lid	D 34.142	...	...	...	1	5	0
1647.	Another, the condition not quite so fine, with 3 figures in oriental dress	290.71	...	...	...	0	15	0
1648.	Another, with painting of two armies, and with music and words on the back	D 38.234	...	...	...	0	9	0
1649.	Another, larger, painting of two fighting men	D 37.207	...	...	...	0	15	0
1650.	Another, smaller, with painting of farmyard scene on lid	D 30.61	...	...	...	0	12	6
1651.	Another, with satirical painting of a confessional scene on lid D 29.27	...	...	...	...	0	15	0
1652.	Another, the lid painted with bird, etc., in colours	130.67	...	...	...	0	15	0
1653.	Another, with mosaic lid in malachite and coloured marbles; subject: "Doves drinking from a bowl"	D 38.226	...	...	...	1	12	6
1654.	Another, a plain box, ornamented with engine-turned lines D 38.228	...	...	...	...	0	5	0
1655.	Another, with German inscription "Walk on roses and forget-me- not." Silver-mounted, and with inscription in piqué work D 34.131	...	...	...	...	0	7	6

SCENT BOTTLES, ETC., MADE FROM CARVED NUTS.

					£	s.	d.
1656.	Early Snuff Bottle made from a nut, silver-mounted. The nut measures $2\frac{1}{2}$ in. in diam., and is carved with figures, a chariot, etc. Circa 1600	D 165.6	...	...	5	10	0
1657.	Another, with equestrian figure of a lady, finely carved. Circa 1600	D 37.196	...	...	2	10	0
1658.	Another, with hunting scene and medallion of two figures. Circa 1650	D 63.70	...	...	2	10	0
1659.	Another, not so well carved, and terminating in a grotesque head. Circa 1700	D 62.48	...	...	1	5	0
1660.	Another, cone-shaped	D 33.117	...	...	1	5	0
1661.	Small Drinking Flask carved from small coconut, the top a monkey's head, the surface engraved with various masonic signs and inscriptions	D 81.18	...	...	2	5	0
1662.	Small coco-nut shell , finely carved with roses, etc., in panels. $2\frac{1}{2}$ in. \times 2in.	D 93.304	...	...	1	5	0
1663.	Nut, used as a flask , engraved with harp, shamrock, palm trees, etc.; mounted in pewter	D 63.77	...	...	0	15	0
1664.	Another, plain, divided in three panels, with engraved silver mount	D 81.17	...	...	0	10	0

SNUFF AND OTHER BOXES IN WOOD.

1665.	Wooden Snuff Box stamped inside "York Minster" with date 1829, and crosskeys in centre. Made by L. Fossett	D 34.137	...	...	0	12	6
1666.	Another, painted with sporting scene on lid	D 31.65	...	...	0	7	6
1667.	Another, oblong; with military trophies, painted in colours, and with gold plate on inside of lid bearing the inscription: "Close to the tree from which the wood of this snuff box has been cut, the Duke of Wellington issued his orders at the memorable Battle of Waterloo, on the 18th of June, 1815." "Nil obstare valet vincere quod parat, jam victum est." A very interesting memento of the famous battle	D 38.233	...	...	3	15	0
1668.	Another, in the form of a slipper, ornamented in coloured wood and imitation piqué work: oval ivory medallion on lid with figure in XVII Century costume	308.117	...	...	1	5	0
1669.	Another, smaller, fully ornamented with brass studs, sliding lid	D 33.177	...	...	1	0	0
1670.	Another, similar, less elaborately studded	D 39.236	...	...	0	12	6
1671.	Another, smaller, prettily ornamented	D 39.235	...	...	0	7	6
1672.	Another, inlaid with coloured wood and ivory	310.206	...	...	0	8	6
1673.	Another, of olive wood, lined with tortoiseshell, the lid carved with figure group "The Holy Family"	D 39.245	...	...	1	10	0
1674.	Finely carved boxwood Snuff Box , the lid engraved with landscape, figure, etc.	D 36.174	...	...	2	15	0

1675.	Circular wood Box , tortoiseshell lined, with view of the <i>Colonne de la Place Vendôme</i>	280.8	...	...	...	...	£	s.	d.
							1	5	0
1676.	Another, similar, with a view of Italian ruins, and inscribed: "Ruine d'Italie"	32.96	...	...	...	...	1	5	0
1677.	Another, with masonic design on lid	32.105	...	...	...	...	0	15	0
1678.	Oblong wood Box Dutch, with musicians carved on lid	30.42	...	...	...	...	0	15	0
1679.	Ebony Box , engine turned, with Wedgwood and Bentley plaque of George III in lid, and initials in gold at the bottom	30.57	...	...	...	...	3	0	0
1680.	Oak Box made from a piece of the wood of York Minster saved from the fire	36.184	...	...	...	...	0	7	6
1681.	Very fine maple-wood Box with double lid carved with sporting subjects. A quaint box lined with tortoiseshell and in fine condition	35.165	...	...	...	...	5	10	0
1682.	Small Box , to hold nutmeg, made out of Irish bog-oak	35.154	...	...	...	...	0	7	6

OTHER CARVED WOOD OBJECTS.

1683.	Early carved boxwood Scent Bottle of flat form, engraved, carved and pierced, and with dragon handles; screw top	165.13	...	...	...	...	1	15	0
1684.	Early rectangular ebony Plaque , beautifully carved in 13 panels, representing scenes from the life of Christ, backed with brass and mounted in old ebony frame finely inlaid with silver. Size of plaque, 3½in. × 3in.; outside measurement of frame, 8½in. × 7½in. From the Braikenridge collection	61.37	...	...	...	...	12	10	0
1685.	XVII Century carved wood Plaque , 15in. × 8½in.; eight cupids with goat	60.9	...	...	...	...	12	10	0
1686.	Another, oval, border of leaves and berries carved with two figures, XVII Century; in fine condition	63.73	...	...	...	...	9	10	0
1687.	Another, XVI Century, 23in. × 15½in. Subject, "The Descent from the Cross." 15 figures, all minutely carved, in black and gilt wood frame	24.117	...	...	...	...	35	0	0
1688.	Finely carved circular Plaque , 2½in. diam., the Virgin and Child surrounded by the twelve apostles, etc. Most minute work of the XV Century	268.6	...	...	...	...	12	10	0
1689.	Another, 2in. diam., of very early work, representing the Trinity, surrounded by angels, etc. A remarkable specimen of minute wood carving	61.36	...	...	...	...	25	0	0
1690.	Elaborately carved wooden Cross , 6in. × 3in., the work in high relief on sunk panels	62.47	...	...	...	...	7	10	0
1691.	Another, smaller, finely carved in boxwood, 14 figures	...	...	...	...	...	4	10	0
1692.	Pair of boxwood Drawer-handles , carved with heads and scrollwork, XVII Century; very fine	...	...	...	...	...	3	10	0
1693.	Curious XVI Century wooden Powder Flask , horn-shaped and covered with leather, iron mounts. A quaint piece	89.212	...	...	...	...	1	12	0



Fig. 130. (No. 1693 b)

Painted Top of Louis Quinze Carved Wood Table.

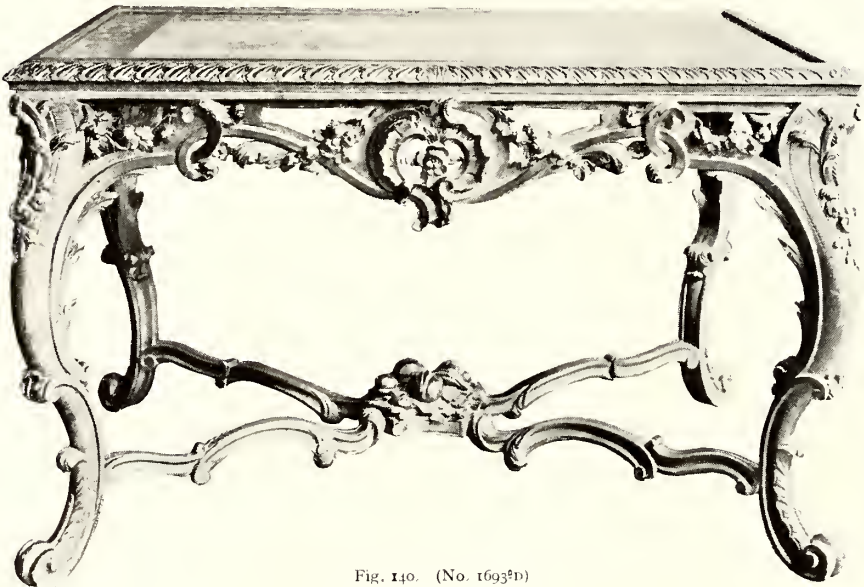


Fig. 140. (No. 1693^d)

Louis Quinze Table.

ANTIQUES

- | | | | | | | | | |
|--------|---|---------|-----|-----|-----|----|----|----|
| 1693A. | Very early Greek Carving of the Trinity , surrounded by sacred and symbolic figures. An exquisitely gem-like specimen of ancient wood-carving, to which the relatively feeble imitations executed by the monks of Mt. Athos in the XVIII and XIX Centuries bear no comparison. The illustration (Fig. 141) is about the size of the object | D 11.36 | ... | ... | ... | £ | s. | d. |
| | | | | | | 25 | 0 | 0 |
| 1693B. | XVII Century gilt carved wood figures of two Cherubs , standing on rocks and reading out of a book. Italian. About 2ft. high. This piece, which is admirably carved, could be adapted to form the support of a lectern, though it also makes a fine group in its present form | ... | ... | ... | ... | 15 | 15 | 0 |



Fig. 141. (1693 A)

Old Greek Carving.

- | | | | | | | | | |
|--------|--|---------|-----|-----|-----|----|---|---|
| 1693C. | Set of five well carved gilt-wood figures representing the Five Senses ; XVII Century; on carved wood stands: each figure about 12½ in. high, including stand. A very nice set in excellent condition. | D 64.86 | ... | ... | ... | 35 | 0 | 0 |
| 1693D. | Louis Quinze Table. 4ft. 4in. long × 2ft. 6in. wide. The gilt carved wood legs and struts are in the best style of this period. The encaustic hand-painted marble top is a beautiful copy of the ceiling fresco by Guido Reni in the Palazzo Rospigliosi. (Figs. 139 and 140) | ... | ... | ... | ... | 95 | 0 | 0 |



Plate XIII.

The Duke of Cumberland. (No. 1698.)

PICTURES.

- | | | £ | s. | d. |
|-------|---|-----|----|----|
| 1694. | George Morland. Oil painting on canvas of the interior of a stable with donkey. A characteristic example in beautiful condition 12½in. × 10¼in. E 22.141 | 28 | 10 | 0 |
| 1695. | Early Dutch School. Oil painting on panel of an interior with Boers drinking at a table; signed Ostade. A dark but clever picture. The panel has been strongly cradled. 8in. × 8¼in. E 22.142 | 22 | 0 | 0 |
| 1696. | Early Dutch School. Oil painting on panel of an interior with three figures—a man and two children. The man holds a pair of tongs with which he is withdrawing some object from a fire. The work is full of quality and strong painting 20½in. × 16in. ... | 16 | 16 | 0 |
| 1697. | Van Ostade. Interior on panel with six figures. A domestic scene in the artist's happiest manner. The painting is very fine in composition and chiarascuro, and well preserved 10½in. × 8½in. ... | 95 | 0 | 0 |
| 1698. | Sir Joshua Reynolds. Full length life-size portrait of the Duke of Cumberland, taken shortly after the battle of Culloden. An early and notable example of the master's "tight" manner, in contemporary carved wood frame (Plate XIII, p 168) ... | 700 | 0 | 0 |
| 1699. | F. Squarcione. Curious XV century panel, attributed to F. Squarcione. There are eight figures in the composition, the subject of which has not yet been made out. In the extreme foreground is a kneeling woman in pink dress and turban, in whose lap reclines an old man asleep, wearing a long black cloak, lined red. The other figures are arranged in pairs, two in yellow robes (perhaps representing the church); two in short red coats with fur collars (? the court); and two in long black gowns lined with pink (? the law). Signed. 21½in. × 12¾in. 317.165 | 20 | 0 | 0 |
| 1700. | Dutch. A pair of contemporary Dutch portraits on panel of Charles I and Oliver Cromwell, surrounded by smaller pictures illustrating scenes and incidents in the lives of both, with emblematic figures and long inscriptions. Well painted. Historically important and unique. About 16in. × 16in. (Figs. 142 and 143, pp. 170 and 171) | 80 | 0 | 0 |
| 1701. | David Cox. A pair of delightful sketches in water colour by David Cox; coast scenes. 11in. × 7½in., mounted, framed and glazed: o/m of each frame 22½in. × 18¼in. E 16.37 | 22 | 10 | 0 |
| 1702. | Thomas Gainsborough, R.A. Landscape in oils by Thomas Gainsborough. Old wall and outhouse in foreground, trees behind. 17¾in. × 14in. The original sketch for this picture was reproduced in Well's and Laporte's "Collection of Prints Illustrative of English scenery from the Drawings and Sketches of Gainsborough," 1802; and one of the prints goes with the painting 463.328 | 40 | 0 | 0 |
| 1703. | John Sell Cotman (attributed to). "Wind against Tide." A spirited water colour of fishing craft at the mouth of a harbour. 17¾in. × 11½in. 315.67 | 9 | 10 | 0 |

1704. **Ambrose Garneray.** "The Isle of France." An extremely highly finished oil painting, interesting on topographical as well as artistic grounds. An engraved picture. 18in. x 11in. 467.508 £ s. d.
5 5 0



Fig. 142 (No. 1700).

1705. **Barker of Bath.** "Wayfarers." Powerfully painted landscape in oils, with foreground figures, one on horseback. 16in. x 13in. 470.638 10 10 0

1706. **Unknown.** "The Rt. Hon. Wm. Pitt, Esq." Contemporary oil portrait of the great statesman, lettered on face of canvas as shown within quotation marks. 15in. x 12in. 469.5⁸¹ £ s. d.
... 5 5 0



Fig. 143 (No. 1700).

1707. **Sir David Wilkie, R.A.** "Portrait of a College Don." A full-length Portrait in oils of a University professor in gown. A crisply-painted, clever picture. 12in. x 8¹/₄in. 417.275 ... 5 5 0

		£	s.	d.
1708.	Italian School, XVII Century. "Christ at the Pool of Bethesda." An original work of high merit, rich in colour and full of movement. Upwards of 30 figures in the composition. 46in. × 34in. E 15.2	12	10	0
1709.	Oct. Oakley. "The Gipsy." Three-quarter figure in water colour of a pretty young gipsy woman in red cloak and broad black hat tied with yellow ribbons. The drawing is stamped in the corner with a collector's mark:— two Ds interlacing. 12½in. × 9in. 463.343	2	2	0
1710.	W. Hunt, R.W.S. "Apple, Filberts and Grapes." A study in water colours by this eminent painter, purchased from the artist's niece. Signed. 5½in. × 4in. 416.199	9	9	0
1711.	J. M. W. Turner, R A. "The Ladies Bailey, nieces of Mr. Vernon, in a summer house at 'Little Marble Hall,' Richmond, Surrey." A monochrome study on French grey paper, lightly touched in with Chinese white. 5½in. × 3¾in. 314.24	7	10	0
1712.	W. Hunt, R.W.S. "Preparing for the Party." Water colour study of a young girl standing before a mirror. Signed. 7¾in. × 5¾in. 417.235	9	9	0
1713.	Wm. Marlow. "Rochester Town and Castle." A highly finished and very pleasing picture, with figures and foliage in the foreground. 21¾in. × 14½in. 417.276	8	8	0
1714.	J. Stark. "Woody Uplands." Oil painting on panel, with cows drinking at a pool. Signed. 29in. × 14in. 317.152	7	10	0
1715.	Italian School, XVIII Century. "Landscape with Ruins." A panel picture of great delicacy and beauty of colour. 15½in. × 12in. 467.546	6	6	0
1716.	Early Tuscan School. "Madonna and Child." Very early painting in tempera of the Virgin and Child. Excellent in drawing and colour—a very desirable example of early Italian art. From the collection of Dr. Bird of Canterbury. 21¾in. × 14¾in. 469.585	25	0	0
1717.	Early Italian, "Madonna and Child with St. John." Italian copy in tempera on poplar panel, of Andrea del Sarto's famous picture, possibly a replica by the master. 30½in. × 23¾in. 317.146	7	10	0
1718.	"Madonna and Child." Oil painting on canvas. The Child lies in the Virgin's lap and is sleeping. A charming little picture—tender in feeling, quiet in colour, good in drawing. 12½in. × 9¾in. E 15.26	9	9	0
1719.	James Webb, R.I. "Coast Scene," with cliffs and stranded fishing boats. Oil on canvas. 24in. × 16in. 315.69	12	10	0
1720.	Keeley Halswelle, R.I. "Wind-swept clouds." Oil landscape with bushes and stream under a late summer aspect. A beautiful picture, boldly painted in the manner characteristic of the artist. 24in. × 16in. 463.339	20	0	0
1721.	P. Nasmyth. "The Path through the Wood." Oil landscape on panel. An interesting, well-finished example. 9¾in. × 7in. 468.528	7	10	0
1722.	Abraham Cooper, R.A. "Portrait of the Painter." Full-face, with palette on left hand and port-crayon in right. 15½in. × 12¼in. 469.574... ..	5	5	0

1723.	J. Hodgson Lobley. "Memories." Oil painting, on canvas, of a young woman seated at an old spinet. An unaffected, pure and sympathetic study: the figure might have stepped from one of Jane Austen's novels. Mr. Lobley was Turner Gold Medallist at the Royal Academy in 1904, and is on the line in this year's Academy. The work was published in autotype in 1905. 30in. × 20in. 315.50	£	s.	d.
		15	0	0
1724.	Morgan. "The Rabbi Nathan." Oil portrait on canvas, painted at Jerusalem in 1860. A charming study of a venerable head. 12in. × 10in. 317.154	3	3	0
1725.	Early English. "Caliban and the Sailors." A scene from Shakespeare's <i>Tempest</i> . Oil on canvas. A genuinely humorous picture of nice quality, 16in. × 12in. 317.153	4	4	0
1726.	T. Gainsborough, R.A. (attributed to). Portrait bust of a young lady with powdered hair, in blue dress trimmed with lace. A delightful little portrait of a pretty woman, full of delicacy and sweetness, 10in. × 7in. 317.144	22	10	0
1727.	Cecil Lawson. "Off Margate." Oil on canvas of fishing boats in a rough sea. A bright, breezy little picture, 12in. × 7in. 465.402	7	7	0
1728.	J. S. Raven. "A Path through the Fields." Oil on milled board. A "quality" painting, quiet and true in colour, and a most pleasing composition, 18½in. × 12½in. 469.551	9	9	0
1729.	Alfred J. Woolmer. "Amateur Theatricals—A peep behind the scenes." Oil on canvas. A young girl in dishabille looking through a slit in a curtain at the guests in the room beyond. A well painted picture; good in drawing, chiarascuro and colour. 16in. × 12in. 467.499	5	5	0
1730.	French School. "The Empress Maria Teresa of Austria." Three quarter length oil portrait on canvas. A contemporary portrait. 15in. × 12in. 416.196	4	10	0
1731.	E. Walton. "Brynkir, North Wales." Water colour drawing with Welsh cottages and trees in middle distance. 21in. × 14 in. 465.396	2	0	0
1732.	B. P. Ommeganck. "Sheep in an outhouse." A panel picture of high quality, with soft mellow lighting. The latter gives a poetry to the picture, seldom found in the works of Cooper or Verboeckhoven. 21in. × 18in. 417.250	15	0	0
1733.	English School, "Charles I. and Henrietta Maria," two well-painted contemporary portraits in fine condition. A very desirable pair, in old carved wood frames E 15.11	50	0	0
1734.	J. F. Herring, junr., "Horse and three Dogs," belonging to Captain Roxby, the name of each animal is written with the brush underneath. Oil on canvas, signed, 30in. × 25in. 465.398	15	0	0
1735.	T. S. Cooper, R.A., "A Ram and two Sheep." Oil on panel. Oval top. A carefully finished picture, signed and dated, 10½in. × 8½in. 314.16	16	16	0



PLATE XIV. (No. 1764.)
The Garden of Love.

1736.	Early Dutch School , "Moonrise," a river scene with several foreground figures of men, cattle, sheep, &c. Though this is a moonlight effect it is by no means a mere monochrome, but full of subtle and delicate colour, 13in. × 10in. E 15.22	£	s.	d
			9	9 0
1737.	Sir John Gilbert, R.A. "The Standard Bearer." Oil painting on milled board of three-quarter length figure of a man, (temp. Henry VIII) holding a standard. A fine study. 10in. × 8in. 314.8		7	10 0
1738.	Hoare of Bath. "Portrait of an Old Lady." XVIII Century. Oil on panel. A dignified and clever portrait. 10½in. × 8¾in. 315.61		15	0 0
1739.	Early English School. "Oak Trees." A fine study of oak trees with copse beyond: figures of two peasants in foreground. A firmly painted picture, in warm greens and browns. 22in. × 18in. 417.253		12	12 0
1740.	Clayton Adams. "Cutting the Oats." Oil on canvas. A very charming example in this popular artist's best manner. Beyond the oat-field is a picturesque clump of elms. 20in. × 15in. 315.35		25	0 0
1741.	Miereveldt. Oil Portrait of a Cavalier in Armour, with wide lace-fringed collar and orange sash. A highly-finished meritorious panel picture, in carved wood frame of the period. 11¾in. × 10in. 314.25		16	16 0
1742.	A. Stanley. "Approaching Storm in the Highlands." A water-colour of real grandeur: the difficult subject being worthily rendered. Exhibited at the Royal Academy in 1853. 38in. × 27in. E 15.28		7	7 0
1743.	Maria Cosway (wife of the great miniature painter). "The Mill." Oil on canvas. A Rembrandt-like picture, signed by the artist 464.380		10	10 0
1744.	W. Linnell. "The Weald of Kent." Oil on canvas. A fine characteristic work. Signed. Original cost £250. 468.534 ...		25	0 0
1745.	Downman School. "Portrait of Miss Ivy Le Strange." Tinted crayon. Oval 464.395		5	0 0
1746.	Flora Lion (distinguished exhibitor at the Paris Salon). "Fate." An allegorical picture, original in treatment, and containing several figures. A gallery picture offered at much under our cost price 416.192		14	14 0
1747.	J. C. Horsley, R.A. "Finishing Touches." A young lady, richly attired, standing before a mirror; her maid looks on admiringly. Oil on canvas. Exhibited at the Royal Academy 1890, and at the Laing Art Gallery, 1904 314.32		40	0 0
1748.	Early Italian: School of Titian. "Coronation of the Virgin." Oil on panel. Splendidly rich in colour 315.71		7	7 0
1749.	J. Bieldemaker. "Landscape, with Dogs." A good example of this Dutch master, whose works are scarce. Signed		15	0 0
1750.	F. Wheatley, R.A. "The Press Gang." Original oil-painting by F. Wheatley, R.A., 12in. × 10in. A charming little picture of a girl seated with her lover on a wooded bank, in the distance a press-gang. Signed 469.563		12	12 0



PLATE XV, (No. 1763)
Venetian School Painting.

1751. **David Cox.** "Arundel Castle." Original water-colour drawing by David Cox, 16in. × 10in. The lake is shown in the foreground. This is a pedigree picture, the late owner having inherited it from his step-mother who took lessons under the artist's son. A letter authenticating the picture goes with it 468.530 ... 55 0 0
1752. **Sir Joshua Reynolds.** "Child blowing Bubbles." Oil painting on canvas attributed to Sir Joshua Reynolds, 24in. × 19in. The child is three-quarter length, and the eyes have the roguish look of the "Puck" in the National Gallery 314.27 ... 105 0 0
1753. **Sir Henry Raeburn, R.A.** Portrait of "Master Tait" by Sir Henry Raeburn, R.A. 30in. × 25in.. The subject is a little boy, about seven or eight years old, who is seated on the ground nursing a black terrier dog. A charming portrait E 19.99 ... 85 0 0
1754. **Holbein Period.** Well executed panel portrait of a nobleman wearing the Order of St. George. The portrait is of the Holbein period and in fine condition. About 16in. × 12in. E 21.120 ... 22 10 0
1755. **John Russell, R.A.** Pastel portrait of a lady in blue cloak trimmed with fur, by John Russell, R.A. A fine portrait of a beautiful lady, from Lady Cambermere's collection. 316.120 ... 45 0 0
1756. **W. H. Knight.** "A study from the Country." Oil-painting on panel of an old man's head, executed with all the quality and finish of the best Dutch Painters. It was the last picture exhibited by the artist in the Royal Academy (1863) where it sold for 50 guineas, 12in. × 10in. ... 35 0 0
1757. **W. H. Knight.** "Hark!" Exquisitely finished rustic group of four figures. A little boy seated on his mother's lap is listening to the ticking of an old hunting watch, which is being held to his ear by his father, an older child looks on. Exhibited at the Royal Academy, 6in. × 8in. ... 35 0 0
1758. **J. E. Millais, P.R.A.** "Stella." A finely painted head of a girl, rather Jewish in type, with auburn hair. 18in. × 16in. ... 40 0 0
1759. **Joseph Claude Vernet.** Coast scene in oils. A vessel being driven ashore on a rocky coast: figures and wreckage in the foreground: a castle and ruins on the rocks of the middle distance. An important and powerful picture in fine condition. 45in. × 36in. E 21.124 ... 35 0 0
1760. **Johann Zoffany, R.A.** Oval oil portrait, on panel, of Lord Macartney E 18.83 ... 35 0 0
1761. **John Downman, R.A.** Small oval portrait of a young lady (Miss Boutall); a charming example of the master, whose work in oils is very rare. 9½in. × 7¾in. E 19.93 ... 30 0 0
1762. **Early English.** Pair of early English portraits on panel, attributed to Romney and said to be portraits of Mr. and Mrs. Pentreath of Salt Ash in Cornwall. 29in. × 23in. E 19.87 ... 95 0 0
1763. **Early Venetian School:** A nymph (possibly Daphne) fleeing from a monster: a fountain on right of picture. A powerful painting, and fine in colour. In contemporary carved wood frame of very handsome design, about 8ft. × 4ft. 9in. (Plate XV) p. 176) E 21.121 ... 800 0 0

1764. **Peter Paul Rubens.** "The Garden of Love" oil painting on canvas, 8ft. × 5ft. 9in. This picture has been exhaustively examined by a well-known writer on art—himself an artist—who gives several reasons for pronouncing it a genuine Rubens, though, as in the case of most of his large pictures, a pupil or pupils may have assisted in the work. The canvas is undoubtedly of the period and is certified as having been made on the same loom as other of Rubens' canvasses; there can, indeed, be little question that it is either the master's own replica of the famous painting in the Prado Museum, Madrid, or the first painting for that picture afterwards finished under Rubens' direction (Plate XIV, p. 174) 1500 0 0

MINIATURES IN OIL AND WATER COLOUR.

1765. **XI to XII Century Byzantine Painting** of a saint, on alabaster, 2½in. × 2in., with Greek inscription of somewhat later date, reading: "The holy . . . the sympathiser with all." The period of this interesting and well preserved painting has been fixed by the eminent scholar and antiquarian, Prof. P. N. Papageorgin. 470 640 9 0 0
1766. **XVIII Century French Miniature** of a lady, on ivory; circular, with inscription on the back, "Me. Rose Dupuis to Francois." A well-painted and highly finished miniature in handsome ormolu frame E 6 109 20 0 0
1767. **Oval Miniature** on ivory of the Young Pretender in armour, wearing the blue sash of the Garter, 3½in. × 2¾in., in gold frame, backed with blue and opalescent enamel and ring of seed pearls 260.37 25 0 0
1768. **Oval Miniature** on ivory of Henry VIII, after Holbein, in charming cut steel frame of the Tudor period. The miniature is modern, the chief value being in the frame E 3.58 7 10 0
1769. **Contemporary Oval Miniature** on ivory of George II, wearing ermine cape and white stock; gold backed. About 1½in. long, well painted 260.5 18 10 0
1770. **XVIII Century Oval Miniature** of an officer in red coat with blue facings, 1½in long, in contemporary gold backed frame. Attributed to Smart. Inscription on back: "My bosom Friend" 97.87 12 10 0
1771. **Circular French Miniature** on ivory of a lady (Madame Boucher) in white dress with lace veil falling at back of head and ribbon round neck; 1¾in. diam. Dated 1760. Well painted E 2.42 4 10 0
1772. **XVIII Century Oval Miniature** of two girls, wearing garlands of flowers in hair; one with dove. About 2½in. long. Very charming; attributed to John Russell, R.A. In gold frame 260.29 15 0 0
1773. **Extremely highly finished oval pencil Miniature** of Kitty Clive the actress, by Christian Zincke the eminent enamellist, in gold backed frame. 2in. long E 2.38 15 15 0

1774.	Oval sepia Miniature on ivory of Admiral Rooke , gold mounted, initials at back of miniature 260.3	£	s.	d.
		8	10	0
1775.	XVIII Century oval Miniature on ivory of a gentleman in puce-coloured coat, and wig with black bow, in contemporary gold frame surrounded with garnets. Refined and delicate work. 1½in. long 260.31	12	10	0
1776.	Early XVIII Century Miniature of a gentleman in grey wig, grey-green coat and white stock; by Petitot. Very charming. 1½in. long E 4.74	15	0	0
1777.	Finely painted Miniature on ivory, "Venus and Adonis," after Albano; 4½in. × 3½in., in old carved wood frame E 4.70 ...	4	0	0
1778.	Oval Miniature on ivory of Mrs. Reuss , by Sir William Ross, R.A. A beautiful portrait of a beautiful lady; 2½in. long. In artistically chased gold frame E 1.16	32	0	0
1779.	Oval Miniature on ivory of a lady in low-necked pink dress and dark purple shawl; Directoire period. A pleasing miniature. 2½in. long E 3.56	12	10	0
1780.	XVII Century oval Miniature of a man with long flowing hair, in brown coat and white ruffle; exquisitely painted. 1½in. long. The miniature is said to be a portrait of one of William III's generals 260.8	15	0	0
1781.	Oblong Miniature on ivory , a highly finished copy of Titian's "Shower of Gold." 3in. × 2¼in. In ormolu frame E 6.110 ...	2	10	0
1782.	Very early oval Miniature Portrait of Gaston, Duc d'Orleans on paper or parchment, signed LL in monogram. From the Strawberry Hill collection. In rectangular black wood frame 261 89	15	0	0
1783.	Oval Miniature on ivory of a lady , her hair bound with pale blue ribbon; white dress. By a pupil of Richard Cosway. Gold frame: lightly but very delicately painted. 2½in. long E 5.83 ...	12	10	0
1784.	XVIII Century oval profile Portrait of a lady in blue dress. Ivory: very charmingly painted. In the original chased silver frame, which has been heavily gilt. A really fine miniature, 1½in. long E 5.85	18	10	0
1785.	XVIII Century oval Portrait of a lady in pink dress edged with ermine and with rope of pearls in hair. Well painted and a pretty subject; in gold frame. 1¾in. long E 5.79 ...	10	10	0
1786.	Circular Miniature in oils of a Dutch showman with performing mice. A highly finished Teniers-like subject, the buildings, figures and landscape in the background being finished as highly as the foreground figure. 3¼in. in diam. In circular black frame E 2.35	7	10	0
1787.	Pair of circular Miniatures on ivory, General Von Reisell, Field Marshall of France and his wife ; the father and mother of La Marquise de Latour Mauburg. Exquisitely painted and signed in monogram, L.T. or T.L. About 2¼in. in diam.; framed 261.84	18	0	0

MINIATURES IN ENAMEL.

- | | | £ | s. | d. |
|-------|---|----|----|----|
| 1788. | Rectangular enamelled Plaque "The Smoker"; an extremely highly finished head of a man in pink coat of Dutch fashion, puffing smoke, $2\frac{1}{2}$ in. \times 2in. Framed. D 14.116 ... | 9 | 10 | 0 |
| 1789. | Oval Enamelled Plaque : subject; an artist in monkish attire kneeling before a woman—apparently a queen—to whom he is presenting a drawing: other figures in background. A very rich piece of colour, $4\frac{1}{4}$ in. \times $3\frac{3}{4}$ in. D 13.96 ... | 15 | 0 | 0 |
| 1790. | Rectangular enamel Portrait of a Gentleman in full-bottomed wig, blue coat and yellow waistcoat, $2\frac{1}{4}$ in. \times $1\frac{7}{8}$ in. D 15.128 ... | 15 | 0 | 0 |
| 1791. | Oval enamel Portrait on gold of a Gentleman in full-bottomed wig, blue coat and red robe, said to be the poet Addison when Secretary of State, $1\frac{5}{8}$ in. \times $1\frac{1}{4}$ in. D 11.58 ... | 7 | 10 | 0 |
| 1792. | Rectangular enamel Plaque, Satyr and sleeping Nymph with Cupid : bright colour and good work, $2\frac{5}{8}$ in. \times $1\frac{7}{8}$ in. D 14.120 ... | 6 | 10 | 0 |
| 1793. | Oval Gold Plaque, enamelled on both sides. The subject on the convex side is Cleopatra holding the asp to her bosom; on the concave side Venus and Cupid. D 14.119 ... | 12 | 10 | 0 |
| 1794. | Square Enamelled Plaque ; a half draped figure of woman holding a lamp over a bed on which reclines a sleeping boy. The subject appears to be classical, as the couch, lamp, &c., are Roman, $2\frac{1}{8}$ in. \times $2\frac{1}{8}$ in. N.S. ... | 7 | 10 | 0 |
| 1795. | Rectangular French enamel Plaque, Cupids fishing. A charming little group, with landscape background, in orinolu frame, 3in. \times $1\frac{1}{8}$ in. D 14.107 ... | 2 | 5 | 0 |
| 1796. | Extremely fine XVIII Century Miniature in enamel, a portrait of a (?) French officer of high rank in armour, with broad crimson sash and collar of office. A richly coloured enamel in gold and chased frame, closely studded with rubies on the outer rim E 6.101 ... | 55 | 0 | 0 |

OBJECTS IN BRONZE

MEDIÆVAL, RENAISSANCE, AND LATER.

SEAL MATRICES.

- | | | | | |
|-------|--|---|----|---|
| 1797. | PIVS. SEMPER MEMOR IVLIVS MVTIVS ERIT, OBICIVS PIVS. DE SABAVDIA. Arms and supporters. Oval. $1\frac{5}{16}$ in. \times $\frac{1}{8}$ in. 88.350 ... | 1 | 10 | 0 |
| 1798. | S. NERA. DE AVALONES CLIDOR. Bird feeding a young one. $\frac{1}{16}$ in. diam. 88.351 ... | 1 | 12 | 6 |
| 1799. | The Sub-Prior of St. Florent. S. SVPRIORIS . SCI . FLORENCII. A nimbed full-length figure standing holding a palm, before him a kneeling figure of monk with book. Pointed oval, $1\frac{1}{16}$ in. 87.306 ... | 5 | 10 | 0 |

(There was an important abbey at St. Florent by Saumur, and this may be the seal of the sub-prior of that house.)

1800.	Priory of Canossa (?) S. PRIORIS ET 7 PVENTVS MON CANVSSIN. The Agnus Dei; in addition to the usual cross staff held by the lamb are a spear and reed; in the field, four stars and six points 87.311 15 10 0
1801.	Gervais de Raddiconot. + S. GERVASII DE RADDICONOT Dog standing upon a dragon. 1 $\frac{1}{16}$ in. diam. 87.329 2 0 0
1802.	Jean le Peurier de Provins. + S. ICHAN LE PEURIER DE PVNS. Saltire with lion rampant in each quarter. 1 $\frac{5}{16}$ in. diam. Plain stem with loop. 87.309 4 15 0
1803.	Nicholas d'Aoribus. + S. NICHOLAI D'. A ? ORIBVS. Shield of arms. 87.330 2 5 0
1804.	Rural Deanery of Chateau du Loir (Sarthe). Sigillu decanatus de Castro Eidi. The Agnus Dei. Pointed oval, 1 $\frac{1}{16}$ in. 87.307 5 0 0
1805.	Furt. von Martinis. + S. FVRT . V . MARTINIS. A building. Star on either side, and another below. 1 $\frac{1}{16}$ in. diam. 87.332 2 5 0
1806.	Hubert Berart Prévôt de Crepy en Valois. + S HVBERT BERART PREVOT D' CRESPI. A castle with fleur-de-lis at either side. 1 $\frac{1}{2}$ in. diam. 87.308 7 10 0
1807.	Stephen Monti. + STEPHANVS MONTIVS . BAR . R . GVBERNATOR. Shield with eagle displayed, &c. 1 $\frac{3}{16}$ in. diam. With socket for handle. 88.334 2 5 0
1808.	Fabricius Garzonus, Physician. FABRITIVS: GARZONVS MED ET PHS. An oval shield, out of a mount a flower, on a helm with flourished mantlings a nude female demi-figure with scarf (Fortune?). Elliptical. 1 $\frac{5}{8}$ in. × 1 $\frac{1}{4}$ in. 88.335 1 15 0
1809.	Robert de Fulloun. S. ROBERTI . DE . FVLLOVN. A star. 1 $\frac{5}{16}$ in. diam. 88.353 2 10 0
1810.	Circular Seal Matrix or Stamp, engraved with seated figure of the Virgin supporting the dead body of the Saviour, background decorated with stars. Around + HVIVS LIVORE SANATI . SVMVS 3 $\frac{3}{4}$ in. diam. 88.356 18 10 0
1811.	+ ICSVI. A. GILBERT. A bird in a tree; with loop. 7 in. diam. 88.360 2 10 0
1812.	Henri Leon. S. HENRION LIONNE. A lion's head. 1 $\frac{1}{8}$ in. diam. 88.336 2 0 0
1813.	Gringoire Chablac. S. GRINGOIRE CHABLAC. Shield of arms. 3 in. diam. Stem with trefoil headed loop. 88.337 1 15 0
1814.	Hilbrand de Wesep. HILBRANDE DE WESEP. Shield charged with h in ornamental compartment. 1 $\frac{5}{16}$ in. diam. 88.338 2 5 0
1815.	Secretum. + IESVPRIVE (Je suis privé). Dove with branch. 3 in. diam. Stem with loop. 88.339 2 5 0
1816.	Hercules Bolognellus, Doctor of Laws of Bologna. + HERCVLES BOLOGNETTVS I(uris) V(triusque) DOC BONON. Shield of Arms bearing a bearded head couped and encircled by a twisted necklace; ensigned with a closed helm in profile with lambrequins; crest on a wreath, an eagle displayed 87 313 9 10 0

1817. **Andrew, Parish Priest of St. Apollinaris.** S. D. ANDREI. P. APOLIARIS. A Bishop (St. Apollinaris) standing in posture of benediction; in niche below, a votary kneeling. Pointed oval, $1\frac{13}{16}$ in. long 87.321 ... 15 0 0
1818. **The Abbess of the Monastery of the Convent of St. Gualgan.** + SIGILLVM . ABATISSE . MONESTERII . CONVENTVS . SANCTI . GVALGANI. The Virgin crowned, and with outstretched arms protecting two children; below, kneeling figure. Pointed oval, $1\frac{13}{16}$ in. long 87.320 ... 7 10 0
1819. **Nicola de Conti, Count Palatine.** + SIGILVM : . NICOLAI : . DE : . COMITIBVS : . COMITIS : . PALATINI : . Large shield "à bouche," upon a flowered ground, parted unequally per pale; the dexter third bears an eagle displayed dimidiated by two pallets which occupy the remaining two thirds. $2\frac{1}{16}$ diameter 87.314 ... 8 10 0
1820. **Preacher of the Dominican Friars—Province of the Holy Land.** SIGILVM . PROVINTIE . TERRE . SANCTE ORDINIS . PRED . The Resurrection. Pointed oval. $2\frac{1}{16}$ in. diameter 87.315 ... 7 10 0
1821. Another, with the same subject; reading RESVRREXIT. Below shield of arms. Pointed oval. $2\frac{1}{16}$ in. long; hinged handle of scroll work 87.316 ... 5 10 0
1822. **Indulgence of the Castle of St. Peter.** Sigillum indulgentie hospitalis castri sancti petri. Agnus Dei within castle. Pointed oval. $2\frac{1}{4}$ in. long 87.318 ... 10 10 0
1823. **Pancras Barbamayor.** S PANCRATI BARBAMAIOR, a false beard? 1 in. diameter 87.324 ... 3 5 0
1824. **S. FRATE VENDOMADORE.** Half length figure of Virgin and Child, tree on either side. $1\frac{5}{16}$ in. diameter 87.322 ... 1 15 0
1825. **Raynard Sass (of Courland ?).** S RAYNARDVS. D. SASONIBVS. Four lobed panel with shield of arms. $1\frac{3}{16}$ in. diameter 87.325 ... 2 0 0
1826. **Jonas de Chagno.** + S IONAS : DE MAGNO. Shield of arms. $1\frac{1}{16}$ in. diameter 87.326 ... 2 0 0
1827. **Gandulfi de Moecia.** + GANDULFI DE MOECIA. Shield with saltire. $1\frac{1}{16}$ in. diameter 87.327 ... 3 0 0
1828. **G. de Guastavilla.** + S. GVILELMVCI. D' GVASTAVILAN. Shield bearing an annulet with pellet in centre. 1 in. diameter 87.331 ... 2 5 0
1829. **Bertini Pennicelle.** + S' BERTINI : PENNICELLE. Shield with a griffin's head couped. 1 in. diameter 87.333 ... 2 0 0
1830. + BAYDOVIN MAGOVIN. A crow, and beneath, the legend CORBIO. $1\frac{5}{16}$ in. diameter 88.347 ... 1 10 0
1831. **FRANCESCO GHERARDI.** Shield of arms. Oval. 1 in. $\times \frac{13}{16}$ in. With socket for handle 88.348 ... 1 5 0
1832. + CLAVDIT. TATILLV. TADEI SCRIPTA SIGILL. Lion to left. $1\frac{5}{16}$ in. diameter 88.349 ... 1 10 0

BRONZE STATUETTES AND OTHER FIGURES.

1833. **XVI Century bronze figure of prancing Horse**, about 8in. long and 7½in. high to top of mane. On marble slab. Fine. £ s. d.
D 52.153 15 15 0
1834. **Early XVII Century Bronze Horse—Alexander's Bucephalus**—about 8¼in. long, 7½in. high to top of mane. On ebonized and shaped plinth, 3½in. high. A beautiful bronze D 54.180 ... 45 0 0



Fig. 144.
Bronze Grotesque.

1835. **XVI Century bronze Hercules**, 14in. high. Total height to top of club, 15½in. This fine figure which has been pronounced upon by Professor Reinach, is not a Renaissance copy of the antique, but an original piece. (Plate IX, p. 132) ... 280 0 0
1836. **Bronze Grotesque**, representing a laughing face with wide-open mouth, XVI Century. Probably by Riccio. The object is somewhat larger than shown in the illustration. (Fig. 144) D 54.189... 25 0 0
1837. **XVI Century bronze Statuette of a reclining River-God**, 4¼in. long. From the Zoepitz collection D 48.73 ... 12 12 0



(PLATE XVI, No. 1847)

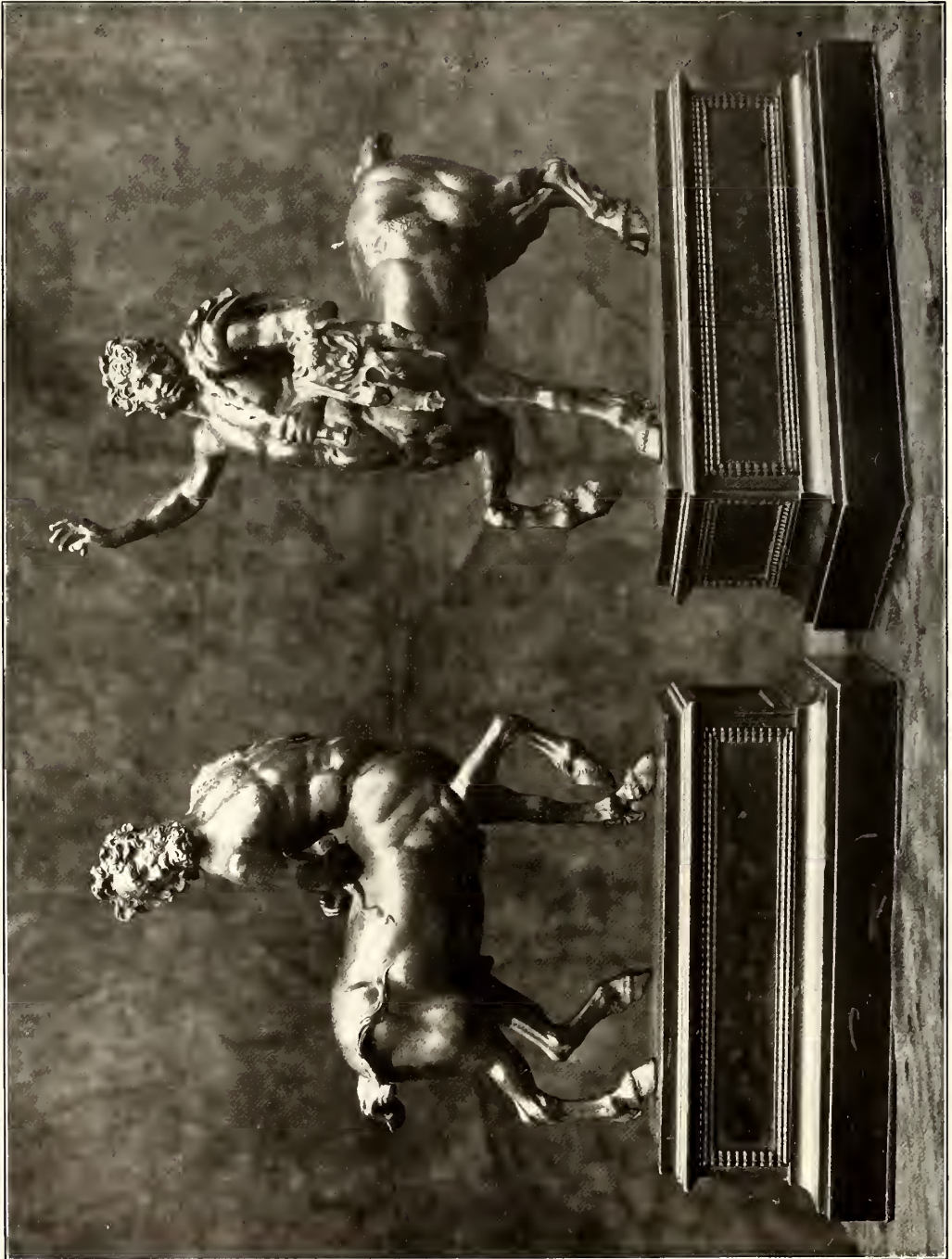
Bronze Statuette of Louis XIV.

- | | | | | | | | | | | |
|-------|---|----------|-----|-----|-----|-----|-----|----|----|---|
| 1838. | XVIII Century bronze figure of an Eros , with outstretched arms, 5in. high | D 53.177 | ... | ... | ... | ... | £ | s. | d. | |
| | | | | | | | 2 | 10 | 0 | |
| 1839. | XVI or early XVII Century bronze figure of Mercury , after John of Bologna. A beautiful statuette with nice patine, 14½in. high with ball. On handsome marble pedestal | N.S. | ... | ... | ... | ... | 175 | 0 | 0 | |
| 1840. | XVI Century standing bronze figure of Hercules , 6in. high. A well-patinated and artistic piece: on marble plinth | N.S. | ... | ... | ... | ... | 85 | 0 | 0 | |
| 1841. | XVII Century bronze Horse (Bucephalus), on high marble plinth, about 9in. from head to tail. A well executed figure in dark bronze | D 52.156 | ... | ... | ... | ... | ... | 25 | 0 | 0 |



Fig. 145. (No. 1845).
Bronze Bust by Dalou.

- | | | | | | | | | | | |
|-------|---|----------|-----|-----|-----|-----|-----|----|---|---|
| 1842. | XVII Century bronze Group , children playing with a leopard. A very spirited composition full of charming detail: about 8in. high. On oval red marble plinth | D 45.16 | ... | ... | ... | ... | 25 | 0 | 0 | |
| 1843. | Empire bronze Group , consisting of two standing nude figures of Roman youths, probably athletes. The one holds a torch in his left hand, the other a disc in his right, 16½in. high. On red marble plinth | D 55.196 | ... | ... | ... | ... | ... | 45 | 0 | 0 |



(PLATE XVII, No. 1848.)
Pair of Bronze Centaurs.

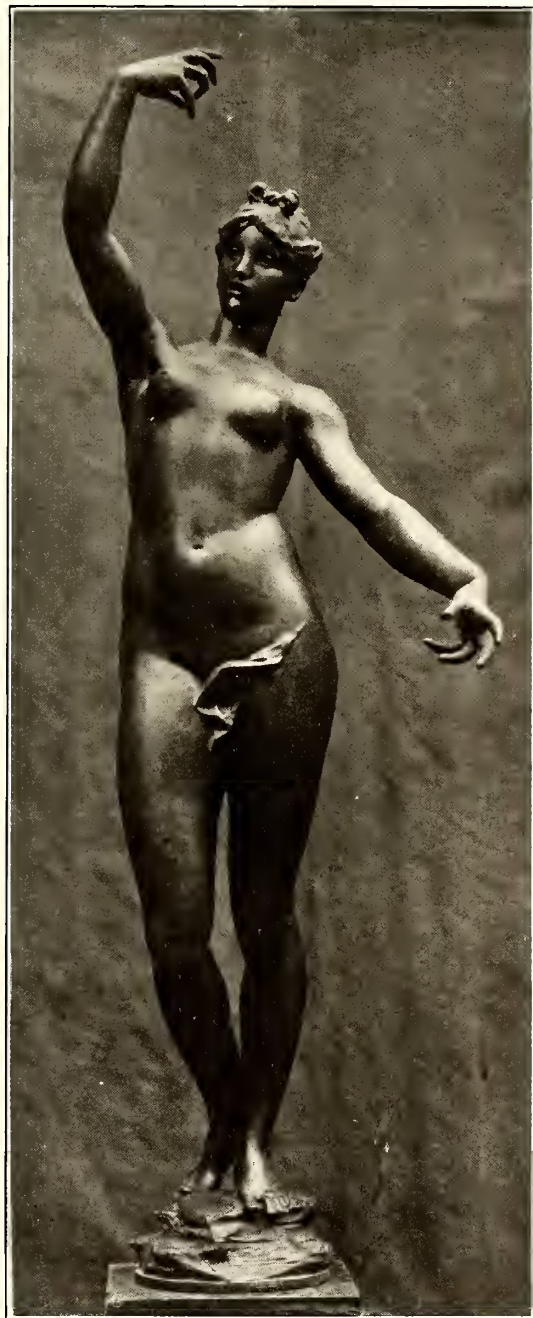
ANTIQUES

1844. **Bronze Bust**, by the great French sculptor, Dalou, of his daughter, Georgette, 1878. A noble example of the master's work, 17in. high, on socle D 54.184 £ s. d.
85 0 0
1845. Another, of the sculptor's sister-in-law, dressed in Alsatian costume. An extremely beautiful bust, 13in. high, on white marble socle (Fig. 145, p. 185) 95 0 0
1846. Another, **Head of a Boy**, 13½in. high, on white marble socle. The subject of this powerful piece is a son of Dalou's pointer, M. Angelo Castione, the boy who sat for one of the cherubs on M. Gambetta's statue 55 0 0
1847. **Important Equestrian bronze Statuette** of Louis XIV, on ebonized plinth. About 25½in. high. XVIII Century or earlier (Plate XVI, p. 184) 45 0 0
1848. **Pair of Louis XV Bronze Centaurs** on wood plinths of the period, inlaid with tortoiseshell. Height, without plinth, about 11¼in.; with plinth 16½in. Very fine. (Plate XVII, p. 186) D 53.162 125 0 0
1849. **Bronze Empire Bust** of Napoleon as First Consul, wearing the cockade of the Republic On bronze plinth. Total height about 16in. A highly artistic piece 12 12 0
1850. **Fine Bronze Statue** of the poet Burns, by George A. Lawson, H.R.S.A., 38in. high. A reduced replica of the colossal statue at Ayr, the poet's birthplace, by the same sculptor. This is the recognised official statue of the poet, and the one which was reproduced to the same scale for the city of Melbourne. Only 20 were produced, all of which have been disposed of with the exception of this specimen. (Plate XVIII, p. 188) 150 0 0
1851. **Perseus Arming: Important Bronze Statuette** by Alfred Gilbert, R.A. 28¾in. high. Of this now famous piece Gilbert says: "As at that time" [the artist had just seen Cellini's Perseus and his human sympathies had been untouched thereby] "my whole thoughts were of my artistic equipment for the future, I conceived the idea that Perseus before becoming a hero was a mere mortal, and that he had to look to his equipment. That is a presage of my life and work at that time But now comes the astonishing thing about this figure. I sent it to the Salon, it was accepted, and obtained for me honourable mention" (Hatton's *Alfred Gilbert, R.A.: His Life and Work*, p. 10) D 52 139 ... 150 0 0
1852. **Victory: Bronze Statuette** by Alfred Gilbert, R.A. 6in. high. A replica of the famous silver figure exhibited in the Royal Academy in 1891. (Fig. 149, p. 200; see also No 1906) D 52.140 20 0 0
1853. **Bronze Statuette of a Dancer**. 5ft. 3in. high. French. This important piece would make an imposing feature in a hall or as the finish to a pilaster, and could be easily adapted to take the electric light (Plate XIX, p. 189) 110 0 0



(PLATE XVIII. No. 1850.)

Bronze Statue of the poet Burns, by George Lawson, H.R.S.A.



(PLATE XIX, No. 1853.)

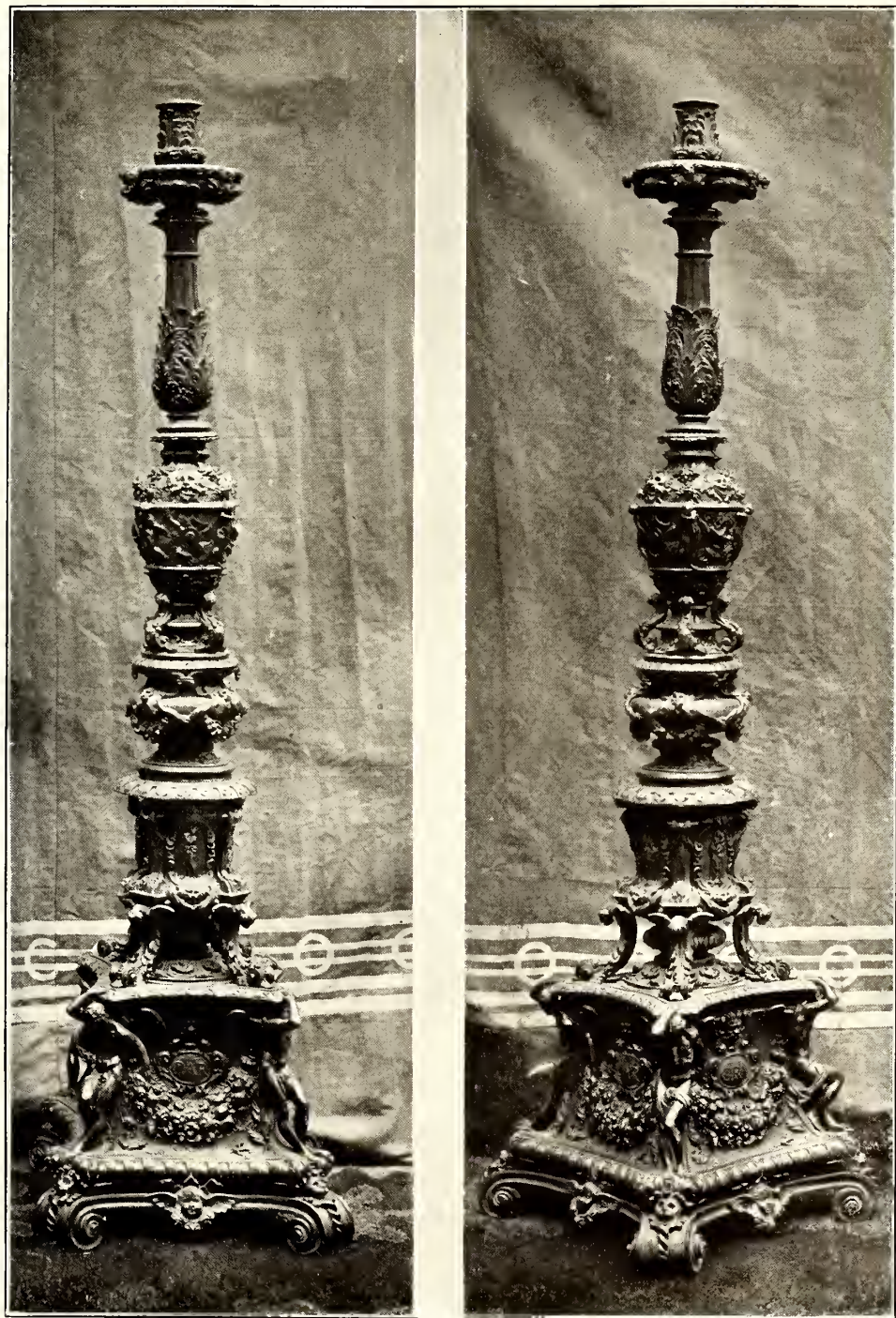
Bronze Statuette of a Dancer.

BRONZE PLAQUES.

			£	s.	d.
1854.	Oblong bronze Plaque by Simon Curé. Subject: "Christ making himself known to his disciples" D 19.24	...	11	10	0
1855.	Small bronze Plaque , 4in. × 3in. Subject: "Christ at the Pillar of Flagellation" D 22.87	...	2	10	0
1856.	Bronze Plaque in form of a female head with scroll work D 22.86	...	1	0	0
1857.	Bronze Figure of Madonna , from plaque, XVII Century D 52.152	...	2	10	0
1858.	Oval bronze Medallion of Queen Anne with hair entwined with pearls and wearing a crown 21 65	...	1	15	0
1859.	Another, of Charles I D 21 66	...	1	5	0
1860.	Circular bronze portrait Plaque "Maria Augusta Galliae et Navaræ Regina" in ebony, silver and metal octagonal frame D 20.39	...	3	10	0
1861.	Bronze Plaque , 9in. diam., spirited scene of an equestrian battle; high relief and fine patine. Early part of the XVIII Century 267.75	...	7	10	0
1862.	Silvered bronze Plaque , circular, 6½in. diam., with view of a city; soldiers, etc., in the foreground. Very fine 80 110	...	7	10	0
1863.	Another, 7in. diam.; the celebration of a victory, with ships in the background 481.132	...	9	0	0
1864.	Another, 6½in. diam.; an industrial scene, men working at a forge, finely patinated 480 110	...	7	10	0
1865.	Another, circular, with fluted border, 5in. diam., representing a Bacchanalian triumph. From the Zoepitz collection D 20 43	...	4	5	0
1866.	Small circular bronze Plaque , 3½in. diam. Subject: "Jacob at the well." Zoepitz collection D 20.47	...	2	10	0

MISCELLANEOUS BRONZES.

1867.	XVI Century bronze Knocker by Giovanni Bologna in the form of a winged lioness face with ram's horns and ass's ears. 11½in. from wing to wing. D 46.36	...	95	0	0
1868.	Pair of XVIII Century bronze Candelabra , being superb facsimiles of the priceless originals by Annibale Fontana in the Certosa at Pavia. These facsimiles, which are 6ft in height and stand on solid marble plinths 7in. high, appear to be unique as such, those in the various Museums being merely plaster casts. (Plate XX, p. 191) D 47.67	...	375	0	0
1869.	Pair of very early bronze-gilt Tripod Candlesticks , 9½in. high. On the pierced work shoulderings of the base of each candlestick, just above the claws, are three seated female figures, while the broad scone of each is supported by three dragons. Probably Polish. (Fig. 146, p. 192) D 48.73	...	250	0	0
1870.	Bronze Italian Mortar with Pestle , XVII Century; cherubs' faces in relief alternating with perpendicular raised ornaments—crenated at the edge. Diameter at the edge 5¼in., height 4½in. D 49 88	...	5	10	0
1871.	Bronze Italian Mortar , dated 1626, with inscription: SOLI DEO GLORIA. 4½in. high. D 53.173	...	3	15	0



(PLATE XX, No. 1868.)

XVIII Century Candelabra : facsimiles of the famous pair by Annibale Fontana.

- | | | | | |
|----------|---|---|----|----|
| 1872. | Bronze Rhyton , terminating as a stag's head, the horns forming the handle. A beautiful design, probably a copy from the antique | £ | s. | d. |
| D 53.178 | ... .. | 2 | 10 | 0 |



Fig. 146. (No. 1869.)
Old Bronze Candlesticks.

- | | | | | | | | | |
|-------|---|----------|-----|-----|-----|----|---|---|
| 1873. | Bronze Lamp in the form of a sandalled foot, but with modern (Empire) adaptation for a candle. The model in its main features is a copy from the antique | D 96.374 | ... | ... | ... | 3 | 5 | 0 |
| 1874. | XVII Century bronze Italian Casket , supported on four claws, with lion-head and scroll ornaments at the four corners. $8\frac{1}{4}$ in. long \times $5\frac{1}{4}$ in. wide \times $8\frac{1}{2}$ in. high. The casket is only complete on three of the four sides | D 54.183 | ... | ... | ... | 15 | 0 | 0 |

Our large stock of European Bronzes also comprises busts of Cromwell, Charles I, Voltaire, Rousseau, &c., classical figures, and miscellaneous objects.

OBJECTS IN MARBLE, PORPHYRY AND ALABASTER.

BYZANTINE, RENAISSANCE AND LATER.

STATUES AND BAS-RELIEFS.

- | | £ | s. | d. |
|--|-----|----|----|
| 1875. Domenico Pogeni. Fine Renaissance marble statue of David, by Domenico Pogeni; from the ancient "Palais Royale" in Taormina, Sicily. The palace belonged originally to the Duchess of Santo Stefano, and was twice destroyed during the Revolution for the Italian Independence (1848-60), when the statue sustained the injuries shown in the illustration. 3ft. 9in. high (Plate XXI, p. 194) | 150 | 0 | 0 |
| 1876. White marble Bas-relief , 15in. × 11in., Madonna and child; early part of XVII Century, finely executed. Artist unknown. Mounted in ebonized frame (Plate XXII, p 195.) 480.121 ... | 21 | 0 | 0 |
| 1877. Rectangular Bas-relief in white marble by Adams, removed from an Adams' mantelpiece. 16in. × 7in. Subject: "Astronomy," —a reclining figure of the Muse of Astronomy, measuring the stellar distances with compasses on a celestial sphere D 54.191 ... | 15 | 0 | 0 |
| 1878. Very beautiful winged marble Mask of Medusa , serpents intertwining with hair and under chin. 11in. high D 145.77 ... | 35 | 0 | 0 |
| 1879. Finely modelled yellow marble Inkstand in the form of a sandalled foot, life size, Empire period. The handle of the lid is in the form of a scarab. On black marble plinth D 64.83 ... | 15 | 0 | 0 |
| 1880. White marble Bust of the youthful Augustus , nearly life-size. From the collection of Napoleon III. A well executed piece | 22 | 10 | 0 |
| 1881. Marble Bust of a boy , by G. E. Ewing, exhibitor at the Royal Academy. From the Duke of Sutherland's collection. Signed and dated (1868) D 142.21 | 8 | 8 | 0 |
| 1882. Small marble Bust of Napoleon the Great , finely sculptured; 10 $\frac{3}{4}$ in. high D 142.24 | 10 | 10 | 0 |
| 1883. Marble Bust of Ceres , life-size, by W. Milligan, exhibitor at the Royal Academy. A refined and charming bust. Signed (Fig. 147, p. 196) 246.112 | 30 | 0 | 0 |
| 1884. Elaborately carved soapstone Casket with spray of flowers in high relief on the lid, the stalk forming a handle B 49.119 ... | 1 | 12 | 6 |
| 1885. Life-size porphyry Bust of the Emperor Trajan , 31in. high. The draping of the bust represents the toga thrown over a suit of armour, on the breast of which is sculptured a Medusa's and a lion's head. In the finest Egyptian porphyry | 750 | 0 | 0 |
| 1886. Pair of porphyry Vases of elegant form, with ormolu handles. Diameter of each vase at rim, 10 $\frac{1}{2}$ in. A handsome pair D 90.246 | 20 | 0 | 0 |



(PLATE XXI, No. 1875.)

Renaissance Statue of David, by Domenico Pogni.



(PLATE XXII, No. 1876.)
Madonna and Child: Marble.

- | | | | | | | |
|-------|---|----------|-----|-----|-----|-----|
| 1887. | Goblet-shaped porphyry Vase, 9 $\frac{1}{2}$ in. diameter at rim, 13 $\frac{1}{2}$ in. high. Would make an imposing centre ornament | D 90.251 | ... | £ | s. | d. |
| | | | | 15 | 0 | 0 |
| 1888. | Urn-shaped porphyry Vase with cover; on porphyry step-plinth. The two handles and the knob of the cover are in ormolu, finely chased. 13 $\frac{1}{2}$ in. high, 17in. to the extremities of handles | D 90.245 | ... | ... | ... | ... |
| | | | | 35 | 0 | 0 |



Fig. 147.

Marble Bust of Ceres.

ROCK CRYSTAL.

1889. **Rock crystal Bust of Julius Cæsar**, after the famous bust in Prince Chiaramonti's gallery in Rome. This bust is one of the largest carvings in rock crystal in the world and is of unique interest. A museum piece. 13in. high 275 0 0

OBJECTS IN TERRA-COTTA.

RENAISSANCE AND LATER

- | | | £ | s. | d. |
|-------|---|----------|-----|-------|
| 1890 | XVI or early XVII Century terra-cotta Bust of a woman, in the character of Omphale, and wearing the skin of the Nemean lion. Life-size. A finely modelled piece. (Plate XXIII, p. 198) | | | |
| | D 143.41 | 225 | 0 | 0 |
| 1891. | "The Bather." Charming study of the female nude in terra-cotta, a seated figure, by Raoult. Signed. This is the original model by the artist, <i>not</i> a reproduction. 21in. high | D 145.67 | ... | 9 9 0 |



Fig. 148.

"Jackie."

- | | | | | | |
|-------|---|----------|-----|-----|--------|
| 1892. | Pair of terra-cotta Groups by Eugene Verbockhoven, the famous animal painter and master of Sydney Cooper, R.A. Signed. One group represents two men and a boy with a performing monkey; the other, two men and a boy with performing dog. Both groups are full of life and finished off with an attention to detail quite remarkable | D 145.76 | ... | ... | 45 0 0 |
| 1893. | Beautiful little landscape Plaque in terra-cotta, 7½in. × 4½in., by Charles Huet. Very fine work | D 22 78 | ... | ... | 3 15 0 |
| 1894. | "Jackie." Charming life-size Head, in modelling clay, of a girl, crowned with laurel; by T. Robert McLean, exhibitor at the Royal Academy. (Fig. 148) | D 144.49 | ... | ... | 7 10 0 |



(PLATE XXIII, No. 1890.)

XVI Century Bust of Omphale.

OBJECTS IN GOLD AND SILVER

RENAISSANCE AND LATER.

- | | £ | s. | d. |
|--|----|----|----|
| 1895. Early XVII Century Archery Badge and Belt in silver. The badge, which is Dutch, is circular, and represents in repoussé the martyrdom of St. Sebastian, with head of cherub below the design, and armorial bearings on either side and above. The names of the various holders of the trophy commencing with Jacobus Michiels, 1623, are engraved round the edge and also on the field surrounding the figure of the saint. The piece bears no less than three hall or registration marks, viz., an ox's head, a horn, and a castle. The plaque or disc is 8 $\frac{1}{4}$ in. in diameter, and the silver pieces of the belt are formed like tinder boxes and flames, and vary from 2in. to 2 $\frac{3}{4}$ in. in width, and are sewed on to a gold-braided waistband of red velvet | 25 | 0 | 0 |
| 1896. Silver Seal-Matrix , with four quarterings. Crowned above. COLLEGIE VAN WEESKAMER EN BOEDELME . VAN BANDA 429.558... | 1 | 15 | 0 |
| 1897. Circular silver Plaque , 5 $\frac{3}{4}$ in. diam. Subject: "The Marriage of Peleus and Thetis." The scene is represented on the Portland Vase, now in the British Museum 266.1 | 2 | 15 | 0 |
| 1898. Pair of silver Plaques of Roman Emperors —Galba and Vespasian. 2in. × 1 $\frac{1}{2}$ in. D 23.199 | 1 | 5 | 0 |
| 1899. Pair of silver Plaques , 2 $\frac{1}{2}$ in. diam., engraved with cupids. In circular ormolu frames 481.130 | 5 | 10 | 0 |
| 1900. Silver Plaque , two cupids, holding wreath over shield. Finely chased 267.63 | 1 | 5 | 0 |
| 1901. Two silver Plaques , representing Abraham and Isaac. XVII Century 267.61 | 1 | 15 | 0 |
| 1902. Silver figure of one of the Apostles , chased in high relief D 21.67 | 1 | 12 | 6 |
| 1903. Silver gilt Plaque or Rose-water Dish beautifully chased with birds, fruit and flowers. The centre plaque a female holding a flaming heart, with attendant Eros. XVII Century. Nuremberg hall-mark F 250 | 32 | 10 | 0 |
| 1904. Old silver Statuette of John of Bologna's Mercury , supporting a silver lamp of Pompeian (Ancient Roman) design, with silver chains, snuffers, extinguisher, &c. The figure stands on a festooned column, also in silver 247.175 | 35 | 0 | 0 |
| 1905. Fine old silver Statuette of Polymnia , Muse of the Sacred Hymn, 17in. high. The muse stands in a leaning posture beside a short Ionic column and holds a harp in her left hand 244.3 | 75 | 0 | 0 |

1906. **"Victory"**: silver Statuette by Alfred Gilbert, R.A., 6in. high. £ s. d.
 A replica of the famous figure exhibited in the Royal Academy in 1891. The statuette is mounted on a large ball of finest lapis lazuli, which stands on a lapis and marble plinth. Total height of figure and plinth, 10 $\frac{3}{4}$ in. Fig. 149 represents the *bronze* "Victory," (No. 1852) but the form of each is the same, the difference being in the material and the mounting D 55.197 ... 35 0 0



Fig. 149. (No. 1852).

Bronze Statuette of "Victory" by Alfred Gilbert, R.A.

1907. **Gold Head of a Faun**, exquisitely modelled and chased, 1 $\frac{3}{8}$ in. high. Old Italian. The head is suitably mounted under a glass case C 133 ... 45 0 0

1908. Pair of steel and silver Shoe Buckles , time of George III, finely made D 94.336	£	s.	d.
	1	5	0
1909. Case for holding Knitting Needle , with plaited pattern, silver mounted D 87.180	1	1	0

RENAISSANCE PEWTER.

1910. Superbly chased XVI Century Rose-water Dish , by Briot, the celebrated Medallist and Chaser in silver and pewter (1550- 1616). The central design represents Temperance; while the surrounding field contains four figure panels emblematic of the elements, separated by winged caryatids. The eight panels of the border represent the Arts and Sciences, separated by masks and emblems D 20.44	45	0	0
--	----	---	---

IVORY AND HORN PLAQUES

MEDIÆVAL, RENAISSANCE AND LATER.

1911. Early French ivory Plaque in black frame. Subject: "Two boys with fruit" D 60.5	4	10	0
1912. Another, the companion plaque D 60.6	4	10	0
1913. Oval ivory Plaque of Queen Anne , 3in. × 2½in., in black frame D 60.1	3	5	0
1914. Very early ivory Plaque . Scene: "Tiger hunting in India" 4¾in. × 3½in. D 20.40	3	15	0
1915. Ivory Plaque with scene representing a boar hunt, 5¾in. × 3½in. A fine piece of carving D 24.116	2	15	0
1916. Pair of small early Plaques , carved and pierced, in dark wood frames; 2½in. × 2in. D 60.16	1	5	0
1917. Very fine ivory portrait Plaque , Georgiana Spencer, Lady Churchill; in Louis Quinze ormolu frame. A beautiful carving, royally framed D 22.83	45	0	0
1918. Large ivory Plaque , 6¼in. × 5¼in., engraved with eight figures, musical emblems, etc. D 23.98	3	15	0
1919. XV Century right Wing of Diptych in ivory . A beautiful little piece carved with six figures at the cross 271.141	25	0	0
1920. XVII Century ivory Plaque (?) Diana seated on a rock D 144.60	5	10	0
1921. Another, 3½in. × 3¼in. A pastoral scene with lovers and cupids 272.192	3	15	0
1921A. Rectangular Horn Plaque , 3½in. × 3¼in. deeply carved in thirteen compartments with scenes from the Life of Christ. XVI Century. Braikenridge collection. The plaque is mounted in a XVI Century ebony frame, inlaid with silver. (Fig. 153, p. 212) D 61.37... ..	15	0	0

IVORY STATUETTES

RENAISSANCE AND LATER.

						£	s.	d.
1922.	XVII Century ivory Bust of Diana , stained a dark brown							
	D 21.75	...	...	...	...	2	10	0
1923.	XVI Century carved ivory figure of Christ , mounted on							
	ebonized cross. Very fine work	243.73	...	...	...	9	10	0
1924.	Small rosewood Staff of office surmounted by ivory figure,							
	small ivory knob at end	D 92.296	...	...	...	0	15	0
1925.	Italian carved ivory Head of a Negro , 3in. high, finely carved							
	and full of expression, late XV or early XVI Century	247.183	...			17	10	0
1926.	A beautifully carved ivory Group of Madonna and Child ,							
	4in. high, on ebonized wood stand, XVI Century Italian	D 142.23				12	10	0
1927.	Carved figure of the infant Christ seated on a rock, his foot on							
	a skull: the ivory of a rich dark colour. XVI Century.	4½in. high						
	D 144.61	...	...	...	...	10	0	0
1928.	Another, the infant Christ with lamb; the former with nimbus. On							
	contemporary ebony and inlaid ivory stand. Spanish, XV Century.	9in. high	D 64.85	...	...	7	10	0
1929.	Finely carved ivory Group of a Nymph and Satyr with							
	Swan ; a beautiful piece of XVII Century German work. 6in.							
	high	D 145.71	...	...	...	9	10	0
1930.	Ivory Statuette of a King on white marble base. Early English							
	272.180	...	...	...	...	2	5	0
1931.	A charming little nude figure of Venus , with a dolphin; every							
	detail beautifully carved. XVII Century French on modern wood							
	stand	D 145.69	...	...	...	3	0	0
1932.	Fine Head of "Victory" with laurel wreath; in fine condition.							
	From the Magniac collection; 5in. high	D 62.50	...	...		35	0	0
1933.	Small ivory Statuette of Bellona , finely carved, all details of the							
	armour and shield beautifully brought out. German XV Century							
	D 143.35	...	...	...	...	5	5	0

VARIOUS IVORY OBJECTS—EUROPEAN.

1934.	Circular ivory Base for a Font , exquisitely carved in scrolls							
	and emblems, 3½in. high. Italian, XVI Century	D 63.78	...			15	0	0
1935.	Ivory Ewer and Tray , elaborately carved with dancing figures,							
	masks, scrolls, &c. The handle, in form of winged female figure,							
	terminating in an elephant's head, the tray with female portrait							
	medallion, enclosed with fine grotesque frieze of cupids in high							
	relief, alternating with masks and scrolls. A singularly beautiful							
	piece, of exceptionally fine workmanship. French, Louis XV							
	period (Fig. 150, p. 203)	D 62.61	...	...	...	40	0	0
1936.	Old ivory Casket , with panels deeply cut in geometrical designs.							
	Handsome shape. 10½in. × 7½in. × 6½in. deep	...	...	...	...	4	15	0

MOTHER-O'-PEARL PLAQUES.

- | | | | |
|---|-----|----|-----|
| 1937. Oblong mother o'pearl Plaque, carved with five figures, etc. | £ | s. | d. |
| Fine piece of carving of the XVIII Century D 23.110 | ... | 2 | 5 0 |
| 1938. Another, smaller, carved in high relief with three figures D 23.114 | 0 | 8 | 6 |

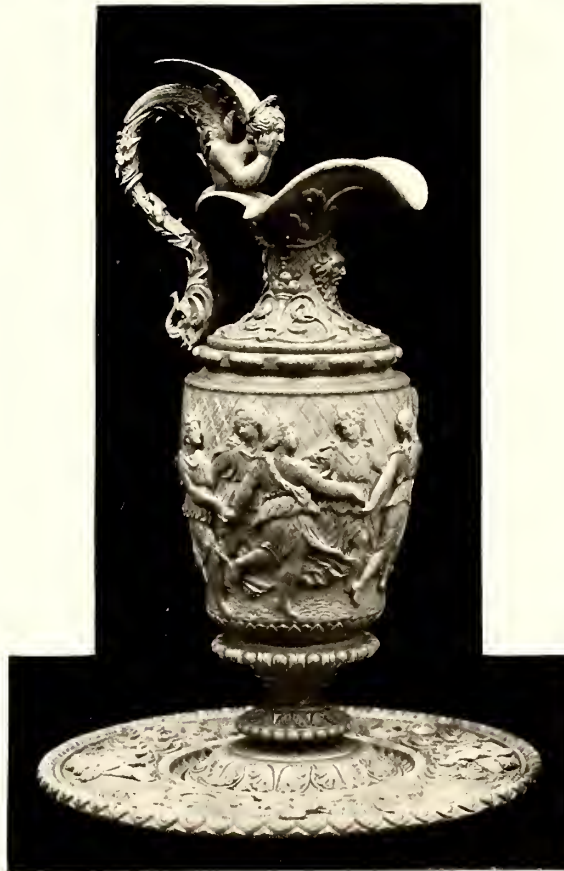


Fig. 150.
Ivory Ewer and Tray.

OBJECTS IN WAX.

- | | | | |
|---|-----|---|------|
| 1939. Wax Bas-Relief; "Leda and the Swan," a fine copy from the antique by the much discussed R. C. Lucas, the reputed artist of the "Leonardo" bust D 23.107 | ... | 4 | 10 0 |
| 1940. Wax Bas-Relief, by the same author, of Archbishop Wykeman and two angels D 23.108 | ... | 4 | 4 0 |

1941.	Oval wax medallion Portrait of the Banker-poet Rogers,	£	s.	d.
	by R. C. Lucas, 7in. × 5 $\frac{1}{4}$ in. A very fine example of the artist's			
	work, suitably framed D 24.125	8	10	0
1942.	Wax Bust of Thomas Chippendale, the originator of the			
	famous Chippendale furniture: a finely executed bust, 8 $\frac{1}{2}$ in. high,			
	on ebonized plinth D 144.53	3	15	0
1943.	Well modelled wax Bust of George IV by D. Morison, 1827,			
	with ormolu base D 142.7	2	10	0
1944.	Fine wax figure of a Sleeping Shepherd, with dog and crook,			
	7 $\frac{1}{2}$ in. × 5 $\frac{1}{2}$ in. B 144.50	1	15	0
1945.	Very fine wax Bust of the late Major Rennells, explorer in			
	the Euphrates District, by T. Flagbolt D 22 88	2	10	0
1946.	Finely modelled Female Figure with Skull, etc. D 22.93 ...	1	5	0



Fig. 151.
Block of Golden Amber Carved as an Eagle.

OBJECTS IN AMBER.

1947.	XVI Century Amber Casket 7 $\frac{1}{2}$ in. × 5in. × 1 $\frac{3}{4}$ in. high, fitted			
	with two drawers. The sides are ornamented with charming little			
	amber cameos of lions, camels, &c., and the lid with low relief			
	carvings, apparently in ivory, of a cavalier and his lady, each being			
	covered by oval plaques of amber. A curious and rare piece D 39.246	12	10	0
1948.	XVI Century Italian Drawer in Amber, with small pierced-			
	work ivory panel let into the front 358.12	1	5	6
1949.	Magnificent block of Golden Amber, carved as an eagle,			
	28in. long. Possibly—and probably—the largest block of amber			
	in the world (Fig. 151)	25	0	0

1950. Insect in Amber ; a geological curiosity. The insect which is quite perfect and about the size of a common gnat, is contained in a small rectangular block of amber	358.5	...	...	...	£	s.	d.
					0	7	6
1951. Another, similar	358.6	...	...	...	0	7	6
1952. Another, similar	358.7	...	...	...	0	7	6
1953. Another, similar	358.8	...	...	...	0	7	6

TAZZAS, VASES, AND OTHER VESSELS

IN VARIOUS MATERIALS; RENAISSANCE PERIOD AND LATER.

1954. Solid gold Cup , beautifully enamelled in blue, black, white and red, with serpentine handles terminating as satyrs' heads. This superb cup, which is in 22-ct. gold and weighs 13.30 oz., was made by Fromont Maurice, and was one of the chief treasures of the Vavas seur collection	D 139.37	...	...	...	250	0	0
1955. Finely chased and enamelled silver-gilt Tazza , the decoration in red, green, white, and two shades of blue. Russian, $4\frac{3}{4}$ in. diam. The stem and foot also enamelled	D 14.112	...	...	...	12	10	0
1956. XVI Century enamelled silver Tazza with Lid , probably a sucrier, studded with antique garnets. The enamel of this beautiful piece is an extraordinary imitation of lapis lazuli. The silver mountings of lid and foot also show remains of old enamelling in various colours. An unique piece, from the Anglesey collection	...	...	...	...	250	0	0
1957. Russian hanging Lamp in gold and translucent enamel. A gem-like piece, with figures of angels, &c., in the beautifully coloured design. Vavas seur collection	D 14.113	...	...	...	65	0	0
1958. Translucent enamel Cup in blue, green, crimson and yellow. An exquisite example of Russian enamel	D 10.7	...	...	...	7	10	0
1959. Small Cup in rhodolite , 2 in. high. Rhodolite is a beautiful variety of garnet, of a rose-red colour, and carved pieces of this size are very rare	D 86.156	...	...	...	4	5	0
1960. Crystal and enamel Ewer , $5\frac{1}{4}$ in. high, with handle in form of a nymph	D 150.5	...	...	...	10	0	0
1961. Crystal and enamel Cup and Cover , the latter surmounted by a female figure with chalice. $6\frac{1}{4}$ in. high	D 150.13	...	...	...	7	15	0
1962. Rock crystal Oliphant , $10\frac{1}{2}$ in. high, carved with masks and scrolls and ornamented with Viennese enamel, the latter with design of classical figures	D 151.18	...	...	...	45	0	0
1963. Large rock crystal Ewer , finely gilt, jewelled and enamelled, 15 in. high; in case	D 151.30	...	...	...	175	0	0
1964. Circular rock crystal Dish , finely gilt, jewelled and enamelled, $12\frac{3}{4}$ in. diam. (Fig. 152, p. 206)	D 151.31	...	...	...	85	0	0
1965. Onyx Plate , $8\frac{1}{2}$ in. diam., with beautiful cream and white markings	D 81.26	...	...	...	3	10	0

- | | | | | | | | |
|---|----------|-----|-----|-----|---|----|----|
| 1966. Oval Onyx Bowl , $6\frac{3}{4}$ in. \times 5in. wide \times $1\frac{1}{2}$ in. deep. The striations run from the deepest brown to white, and in places show the markings of moss agate | B 36.218 | ... | ... | ... | £ | s. | d. |
| | | | | | 7 | 10 | 0 |
| 1967. Another, $4\frac{1}{2}$ in. long \times $3\frac{1}{4}$ in. wide \times $1\frac{1}{8}$ in. deep, rich orange-brown and blue-grey striations | D 91.262 | ... | ... | ... | 1 | 10 | 0 |



Fig. 152. (No. 1964.)

Crystal and Enamel Dish.

1968. **Oval Bowl in lapis-lazuli**, $5\frac{1}{8}$ in. long \times $3\frac{7}{8}$ in. wide \times $1\frac{3}{4}$ in. deep. Very fine D 151.35 12 10 0

Also several specimens of early Venetian glass bowls.

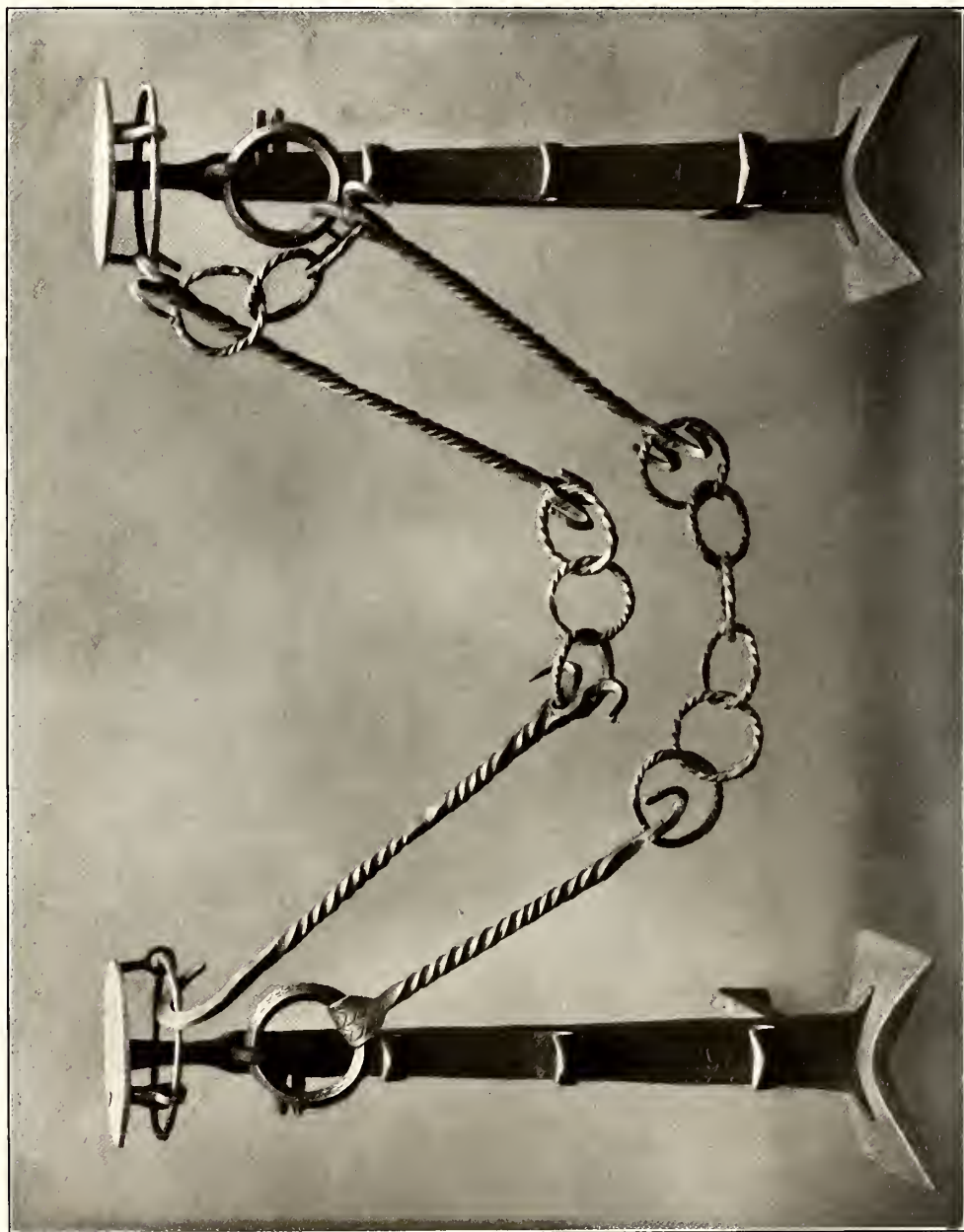
Particulars on application.

MODERN NECKLACES.

1969. Necklace of amethyst beads interspersed with crystal ditto	£	s.	d.
D 170.26 	5	0	0
1970. Another, of gold and onyx beads, alternating with gold drops			
D 170.27 	4	15	0
1971. Another, of Venetian glass beads, interspersed with amber beads.			
A very uncommon necklace. B 136.105 	2	5	0
1972. Garnet and gold Necklace with Greek amphora as pendant.			
Very choice. c 60 26 	7	10	0
1973. Necklace of very early glass beads in imitation of garnets,			
interspersed with mother-o'-pearl beads D 170.15 	1	10	0
1974. Another, of mother-o'-pearl beads, alternating with red ditto, and			
with centre of five specimen beads D 170.17 	1	10	0
1975. Another, of curious yellow glazed beads, with design in blue and			
red. Persian 125.255 	0	15	0
1976. Another, of Venetian glass beads with floral design on blue and			
white ground: 27 beads 125.258 	0	15	0
1977. Necklace of 45 beautifully matched spherical ivory beads D 170.8	0	8	6
1978. Another, 66 beads, smaller D 170.4 	0	7	6
1979. Another, graduated; 60 beads D 170.6 	0	7	6
1980. Another, of 57 graduated chrysophron beads, in case D 170.25 ...	4	15	0
1981. Another, of seven floral ornaments, set with rose diamonds and			
various coloured stones, in case D 170.21 	4	10	0
1982. Another, of 52 large coral beads, with coral snap D 171.28 ...	2	10	0
1983. Another, smaller, containing 118 beads D 171.30 	0	15	0
1984. Double Necklace of small pieces of Coral in their natural			
form, with cross as pendant D 171.29 	0	15	0
1985. Garnet Necklace , interspersed with 21 gold beads, in case. Fine			
A 63.57 	7	10	0
1986. Another, interspersed with 25 gold beads and central gold drop; in			
case 	5	10	0
1987. Necklace of 45 Opal Beads , interspersed with crystal ditto.			
D 170.22 	3	10	0
1988. Another, of finely polished Garnet Beads, 154 in all D 170.1	4	15	0

MEDIÆVAL, RENAISSANCE AND LATER RINGS.

Of these we have a large and varied stock, many of the rings being set with fine cameos and intaglios—carnelian, sard, jasper, lapis-lazuli, onyx, amethyst, topaz, etc. Some of the settings are finely chased, and others enamelled. Among the mediæval rings are one or two in silver, with the old merchants' marks. Kindly write for particulars, naming the series in which you collect.



(PLATE XXIV. No. 1993.)
XVI Century Fire-Dogs.

CAMEOS AND INTAGLIOS

RENAISSANCE PERIOD AND LATER.

						£	s.	d.
1989.	Fine early Cameo, in white carnelian, of the Emperor Caracalla, superbly mounted in antique frame of diamonds, peridots and red corundum	...	...	...	...	55	0	0
1990.	Finely executed Cameo Bust of Lord Brougham, ivory, in old oval frame; 6in. × 4 $\frac{3}{4}$ in.	260.20	...	...	...	2	10	0
1991.	Small Cameo of Queen Victoria as a child, in circular glazed frame	D 22.94	...	...	...	0	17	6
1992.	Fine Cameo in malachite with cupid harper on lion's back.	108.128...	...	...	...	6	10	0

Our large stock of Cameos and Intaglios comprises examples in carnelian, tourmaline, emerald, topaz, amethyst, sard, jasper, quartz, sapphire, jade, lapis-lazuli, moonstone, opal and other stones; as well as in wood, horn, ivory, wax and Wedgwood. Particulars on application.

XVI CENTURY FIRE-DOGS.

1993.	Pair of XVI Century Fire-Dogs, including the chains and pot-hooks. Punchwork design of slip-trefoil, etc., with initials and date, 1584. From the Château de Rougemont in Switzerland. The dogs are in wrought iron and stand about 35in. high. (Plate XXIV, p. 208)	308.147	55	0	0
-------	---	---------	-----	-----	-----	-----	----	---	---

OLD ENGLISH STRAW-WORK BOXES.

1994.	Old English Work-Box, with beautifully designed panels in coloured straw. On the lid is a river scene with church, trees and dwelling-houses. The various compartments of the box are decorated inside and out in the same manner, and also the drawers	D 37.206	...	...	...	...	12	10	0
1995.	Old English sloping-top Desk with nest of six drawers, every panel decorated on both sides with elaborate and beautiful straw-work designs—landscapes, a group of musical instruments, etc.	D 38.229	...	...	...	...	7	10	0
1996.	Old English Box of Games, containing a large number of ivory and mother-o'-pearl counters in several compartments; a drawer below divided for stationery, pens and ink; the whole decorated inside and out in straw-work. The designs are extremely fine and very rich and harmonious in colour	D 38.219	...	...	...	...	12	10	0

DOCUMENTS.

1997. **Old America. Parchment Document**, containing an acknowledgment by the Indians of the Six Nations to the Hon. Thomas Penn and Richard Penn, Esq., proprietaries of Pennsylvania, of the receipt of 10,000 dollars for lands sold according to treaty. Dated 28 July, 1769. Signed and witnessed. The document measures 15in. × 7in., and has been stretched and suitably framed 254.47 ... 475 0 0
1998. **Historical and unique Document**, consisting of the following declaration and autographs on pierced valentine paper of the early Victorian period:—
 “Written by us the undersigned in the Richmond Penitentiary for Edmund William O’Mahony, Esq.—our friend and fellow labourer in the cause of Ireland’s Nationality—
 Daniel O’Connell, M.P. for the County of Cork, 18th July 1844.
 Richmond Bridewell.
 Charles Gavan Duffy, Ed. of the *Nation*.
 John O’Connell, M.P. Kilkenny City.
 Richard Barrett, *Pilot*,
 John Gray, Richmond Prison, Editor of the *Freeman*.
 Thos. Matw. Ray, Secretary, Loyal National Appeal Association of Ireland.
 Thomas Steele, O’Connell’s Head Pacificator of Ireland” ... 8 10 0

ALBUM OF ETCHINGS.

1999. “**A Collection of Etchings** by the most eminent masters of the Dutch and Flemish Schools, particularly Rembrandt, Ostade, Cornelius Bega and Van Vliet, accompanied by sundry miscellaneous pieces, and a few original designs by David Deuchar, Engraver, Edinburgh, 1803.” The foregoing is Deuchar’s own description of the Album, for which he has supplied a specially engraved frontispiece. The album is half bound in leather, and in fine condition, and contains 176 etchings and engravings... ... 8 8 0

MISCELLANEOUS WEAPONS.

2000. **Very early Rapier**, 44in. long, the handle terminating in a fluted knob. A rare form c 50.7 ... 6 10 0
2001. **Exceedingly fine Sword Hilt**, enamelled in green and terminating in leopards’ heads ... 1 15 0
2002. **Early XVII Century Dagger**, with ivory handle, carved with four animals and with silver guard D 91.277 ... 9 10 0
2003. **Small XV Century Rapier**. Italian; with chased handle and guard D 81.1 ... 1 15 0
2004. **Early steel Spear Head**, quite plain 294.136 ... 0 7 6
2005. **Early XVII Century Hunting-knife**, the sword handle terminating as three grotesque heads, ivory; the guard ornamented with eagles. A king’s head stamped on blade. Rare D 91.276 12 10 0

OBJECTS OF BARBAROUS AND SEMI- BARBAROUS ORIGIN.

						£	s.	d.
2006.	Early Bone Necklace. perhaps from West Africa. The beads have been stained a reddish-orange. This and the necklace listed below are rare, and the bones from which the rough-cut elongated beads are made are believed to be human. Gold snap. 127.319...					0	15	0
2007.	Another, similar, but shorter 127.320					0	10	0
2008.	Necklace of very quaint and rare striated glass beads, interspersed with nine gold beads. African. In case B 129.108					5	10	0
2009.	Mexican-Indian Necklace, consisting of 25 gold beads in the form of flies or scorpions, interspersed with blue glass beads. Very rare 130.444					6	10	0
2010.	New Zealand War Club in hard wood, 30in. long B 50.141 ...					0	17	6
2011.	Mere Spear, 5ft. 8in. long, point finely carved B 50.132 <i>a</i> ...					1	10	0
2012.	Another, 5ft. 3in. long, similarly decorated B 50.132 <i>b</i> ...					1	5	0
2013.	Another, in lighter wood, finely carved B 50.132 <i>c</i>					1	5	0
2014.	Another, 5ft. 3in., head carved, but with plain tread tongue B 50.132 <i>d</i>					1	2	6
2015.	Long Necklace of blue glass beads, interspersed with coral beads, from Zululand 121.49					0	15	0
2016.	Steel Head of a poisoned Spear, from the Sudan; given by General Gordon to Col. Tryon D 83.96					0	15	0
2017.	Warre Bowl, consisting of two long rows of square holes (20 in all) carved out of a beam of wood, 45in. × 6in. Two more holes of ovoid form are at each end, possibly for holding counters. From Egypt 242.20					5	5	0
2018.	Rain Doctor's Fetish, surmounted by carved head, with tooth inserted at top of head B 101.33					0	12	6

NATURAL HISTORY SPECIMENS AND CURIOSITIES.

2019.	A beautifully preserved specimen of a Fossil Fish, embedded in chalk, size of slab, 7in. × 3 $\frac{3}{8}$ in. D 91.273 ...					3	15	0
2020.	A very fine specimen of Chalcedony, enclosing water. Rare. In leather case D 88.197					4	10	0
2021.	Fossil Egg, about the size of a pigeon's egg, the shell partly flaked off. The process of fossilization has changed the egg to a rich bronze colour D 85.140					1	10	0

2022.	A beautiful specimen of Opalized Bone; illustrating how the bone tissue is transformed into opal by the action of time						D 85.132	£	s.	d.
								1	5	0
2023.	Another specimen						D 85.133	...	...	...
								0	15	0
2024.	Fine specimen of a Narwal Horn						D 29.298	...	...	...
								1	5	0
2025.	Curious Ivory Stick, with handle terminating as serpent						D 93.315	...	...	...
								0	15	0
2026.	Another, gold mounted, made from the vertebræ of a shark						318.2	...	...	...
								3	15	0
2027.	Walking Stick, cut from a single piece of ivory over 33in. long, without ferrule. Handle in the form of a hoof. N.S.						...	2	10	0
2028.	Large block of Rock-crystal, cylindrical form, 5in. high						...	20	0	0
2029.	Block of very fine Lapis-lazuli, about 6in. \times 3½in. \times 3½in.						...	7	10	0
2030.	Block of Amazon Stone, fine sea-green colour, with grey markings. About 3¾in. long by 3¼in. wide						...	2	5	0



Fig. 153 (No. 1921A).
XVI Century Horn Plaque.

SHIMU POTTERY

AT the time of going to press, we have purchased a remarkable collection of the rare Shimu Pottery, excavated in the district of Motupa, Republic of Peru. This pottery is known to belong to a very early civilization, dating back some thousands of years before the reign of "Manco Capac" and "Mama Oellio," the first Emperor and Empress of the ancient Incas. A proof (only one among many) of the extreme antiquity of the pieces is found in the appearance of certain bas-relief representations of antediluvian animals on sundry of the vessels—animals which are known to have been extinct at least 4,000 years ago. The ancient sacred sign of the serpent is also shown on some of the pottery. According to Herr Heinrich Brüning, a high authority on pre-Columbian times, the present specimens are not only unique, but their wonderful condition renders the collection of great value.

The vessels are known as *huacas* (*huaco* is the old Peruvian name of a tomb or burying-place) and they are of a variety of shapes, some of them reminding one forcibly of the early Egyptian and Cypriote forms; while the decoration is distinctive and artistic. The little understood and ancient picture-writing is shown on several of the pieces, and relates probably to episodes of the time.

As the Government of Peru is passing a law to prohibit, under heavy penalties, the unearthing and exporting of these and similar objects, the prices are bound to rise, and collectors should seize this opportunity of acquiring specimens at really low prices.

The collection comprises 43 specimens, of which a few belong to the later (Inca) period. Price for the collection, £45. Single specimens from £1 15s. to £7 10s.

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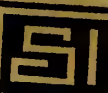
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